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MACHINE KNIT TODAY

July 1993

FOCUS
ON EUROPE

Gibraltar — Microcosmic Fashion Centre

The Rock of Gibraltar — stark but strong

Gibraltar immediately strikes the visitor as a most cosmopolitan centre. Whilst very evidently a British jewel in the Mediterranean crown, it is an outstanding centre for the latest fashion trends. Enjoying a moderate climate in winter and a hot summer, Gibraltar is an ideal setting for fashion trends which encompass the world. Gibraltar is a cruise liner destination port and enjoys a very complex population mix. There are native Gibraltarians, Spanish workers, British service families and a smattering of other ethnic cultures, all of whom add their influence to the fashion scene.

A BRITISH 'FEEL'
In the height of summer Gibraltar enjoys the additional tourist population who flock into this VAT free zone to take advantage of its unbelievably low prices. Being designated a British 'City' the shopping area has a definite affinity with Oxford Street in London, with a large Marks and Spencer, BHS, C&A and many of the British fashion shops like Dorothy Perkins and Richard shops. But in spite of this, many of the fashions they sell are uniquely designed to meet the much warmer climate of the Mediterranean region, whilst offering the quality associated with these names. Even so, the goods have a very classic feel, a British style with cool fabric qualities — cotton cardigans are popular — lacy knits with short sleeves, self colour

Even the natives are Woolly!

View of Gibraltar Town from the top of the Rock

and lightweight. It must be said that Gibraltar has that ageless air, but nevertheless has the feel of a British city of twenty years ago — calm, timeless, friendly and unhurried.

TRADITIONS AND CLASSICS

Indeed, there are some very classic local shops, one such being C Caruana, where the shop has the appearance of a traditional fifties store, knitwear is a speciality and the shop has shelves and display cabinets from floor to ceiling, each filled with expensive and elegant knitwear for both men and women. All the goods sold here are made in England, many of them sporting the exclusive Scottish labels that American visitors are so fond of buying. This, of course, conjures up the picture of tweeds and tartans and much of this knitwear is of classic style — self-colour garments in autumnal shades, russets, heather, beige, leaf and moss greens and a whole range of browns. Traditional multi-coloured diamond patterned sweaters and pullovers for men are an obvious best seller, together with Arans, another favourite. Women's fashions favour the classic twin set style of fine sweater and cardigan. Polo neck sweaters are popular for evening wear, when there can be a chill in the air that arises from being surrounded on nearly all sides by water.

TRAVEL AND COSTS

There are daily flights on to the Rock from Britain and other European cities, the only road on to the Rock crosses the runway, which itself runs out to sea. Three day short breaks cost around £250, using the five good hotels in the city, and are just right for major shopping sprees to take advantage of the tax-free status of the city. Fashion here is an indicator of the styles that will be popular in southern Europe, and the boutiques carry many exclusive designer labels from British-based houses. The large, sheltered harbour hosts cruise ships from many countries, many of these carrying American visitors who are very influenced by British knitwear trends, and enjoy the opportunity to wander this narrow shopping paradise and stock up for their colder winters with quality British goods.

LOCAL FASHION

There are also many ethnic boutiques here where exquisite lace wear can be snapped up at bargain prices — lace, silk and satin lingerie in particular is at almost give-away prices compared to Britain — much of it imported from China, but nevertheless indicating the Oriental awareness of the fashion trends in Europe, as these garments are of fine quality and too beautiful to miss. Added benefits to visitors is the fact that no VAT is charged, nor Spanish taxes, which makes

knitwear that would retail in Britain around £100 a real bargain at £70. The quality of the knitwear generally on sale here is unquestionable, there is no cheap or shoddy fabric here, and the local population are all very fashion conscious and well-dressed, the women choosing styles which are dateless and yet always the height of fashion in the best of circles. The children too are a picture in fancy knitwear — mainly cotton and fine ply yarns, to suit the heat. White, cream and lemon are favourite colours for summer fashions this year, even the boutiques selling dresses and blouses favour the same colours. Cotton dresses and skirts are popular with polyester blouses that need minimal laundering.

THE TERRAIN

Gibraltar is a far larger place than might initially be imagined, the Rock itself is huge, with sparse habitation on it, but its edges hugged by a multitude of houses and a Main Street shopping area that would make many a British town green with envy. Gibraltar has a native population of 30,000 on top of which are the British military personnel from all three forces, and hundreds of Spanish workers, many of whom cross the border daily to work on the Rock.

FASHION INFLUENCES

Yachting and water sports have a great influence on the fashion scene here. Yachting is an expensive pastime, enjoyed by those with the money to do so. These vessels use the harbour facilities in Gibraltar all year round, often spending a 'season' based here. Such shoppers look for quality, which is a good indicator of the prices which predominate here and which precludes the less expensive mass produced type of garment. Even during summer the stores that specialise in clothing for the yachting fraternity (and there are several such outlets — not just one!) have a very specialised range of garments on display — unique logos and designs for the discerning shopper. Their clean, crisp designs in popular blue and white colours were evident everywhere. Even heavier knits were well in evidence both in the store windows and on the passer-by in the street, for the sailing population who would find a heavier weight, mainly pure wool, garment a necessity at sea, even during the summer.

THE QUALITY PROFILE

The one thing that is evident here in Gibraltar is that fashion is very high profile, and top quality with British knitwear very much in demand. It is also obvious that the inhabitants here shop wisely and fashionably — classic styles that do not date, that can mix and match and that launder to perfection.

EDITORS LETTER

Well here's hoping that we will have the weather for you all to be reading this from a deckchair — if it is only in the back garden! If you're not travelling far this year, then let Penny do it for you as she tells you about the knitwear trends in Gibraltar. If you like biographies, then we tell Ruth Lee's working history, complete with illustrations from her innovative design collections. Should your mouth water at her exciting textiles, then check out the 'Designer Look' — where she gives full instructions for the wonderful fabrics shown. You can stay in the deckchair with some of the books from Books, Bytes and Stitches to read and compare the comments about colour tones in your garden plants with those made by Linda Jackson in her Colour and Design Workshop.

For a rainy day, there are lots of things to try out, from the traditional seaside themes of Pattern Play — which welcomes Sylvia Clarke to the *MKT* team — to the lightweight fabrics from the stitch library. Ladders and holes feature prominently this month, with planned slashes from Wendy Damon, ladder Jacquard techniques from Iris Andrews and knitted net curtains from Betty Barnden. Pauline Falk introduces another of her Falkberry stitch variations for an unusual cable look whilst Betty Abbott comes to the end of her PPD series with some delightful yokes, seasonally based on plant themes.

Knitting this month concentrates on simple shapes to complement summer wear. Adapt-a-Pattern uses the luxury of silk for two differently styled tops from the same Marion Nelson card. T-shirt shapes abound in a variety of lengths and techniques, from standard gauge tuck stitch to a dramatic chunky version. Decorated tops for cooler days use colour and texture on Duo machines and a delightful Fair Isle design in ice cream colours for punchcard machines. If you have a garter carriage, then we have a wonderfully quick and effective top to knit, with the contrast in textured borders providing interest without taking forever to knit. Last, but definitely not least, is a man's (although it could easily be unisex) sweater from Ruth Lee, which uses many of the decorative techniques she has discussed in her recent articles for a truly stunning garment.

Back to the deckchair after all that knitting, see if you can help a reader in 'Readers Letters'; take note of your needle care in Machine Works; check whether Joyce's students' problems echo any of your own (see The American Touch) and see what's happening with the Knitters Diary.

If you are away on holiday this summer and discover a great day out for a machine knitter, whether it's a shop, museum, mill or any other place of interest, then do let us know — so we can share the venue with others.

Wherever you are, here's hoping the sun shines on you all this month.

Joyce answers some of the most commonly asked questions about ribbed fabrics

I HAVE BEEN TOLD THAT IT IS NECESSARY TO HAVE NEEDLES IN WORK ON BOTH BEDS AND THAT THE MAJORITY OF STITCHES MUST BE ON THE MAIN BED, IS THIS TRUE?

When I am teaching a ribber class I transfer all the stitches from the main bed to the ribber and knit stocking stitch on the ribber alone. To do this, I set the ribber tension to a tension compatible with stocking stitch for the yarn on the main bed and knit. You might ask: "When would I want to do this — and why?" Let us say you wanted to knit a sideways skirt with short rowed sections of stocking stitch between. Instead of constantly turning the fabric with a garter bar, the fabric could be transferred between the main bed and the ribber knitting the short-rowed sections with the main bed carriage on the main bed, and the straight sections on the ribber. Since the ribber carriage and the main bed do not have identical cams (as on a true double bed machine) it is necessary to make swatches on both beds and match the gauge of fabric knitted on one bed to the other.

I WOULD LIKE TO TRY SOME RIBBER FABRICS, BUT MY EXPERIENCES IN THE PAST HAVE BEEN LESS THAN SUCCESSFUL. DO YOU HAVE ANY GENERAL ADVICE ON KNITTING THESE TYPES OF FABRICS?

After many unsuccessful attempts at knitting ribber fabrics I decided to do some research to see why these fabrics could be executed rather easily on some machines but were almost impossible to do on others. I have a rather long living room in my home and I set up a Passap DM-80, a Toyota 901, a Brother 910 and a Studio (Silver) 500. These were the current models at the time (which tells you how long ago that was). I got out a Japanese ribber technique book and began knitting samples of the fabrics on all four machines.

The first thing that became apparent was the need for lubrication when knitting double bed fabrics. There is a great drag on the carriage because you are pulling two carriages at once.

I found that the work went quite well on the Passap machine, knitting easily and producing a quality fabric. Knitting on the Toyota, was not too much of a problem but when it came to knitting on the Brother and Studio machines the results were less than desirable. After a very few rows large groups of needles refused to knit the yarn through with each pass. The more rows I would knit, the more problems I had. After many unsuccessful tries, I started to study the formation of the stitches. The one glaring inconsistency was the position of the purl loop of the fabrics on the main bed and
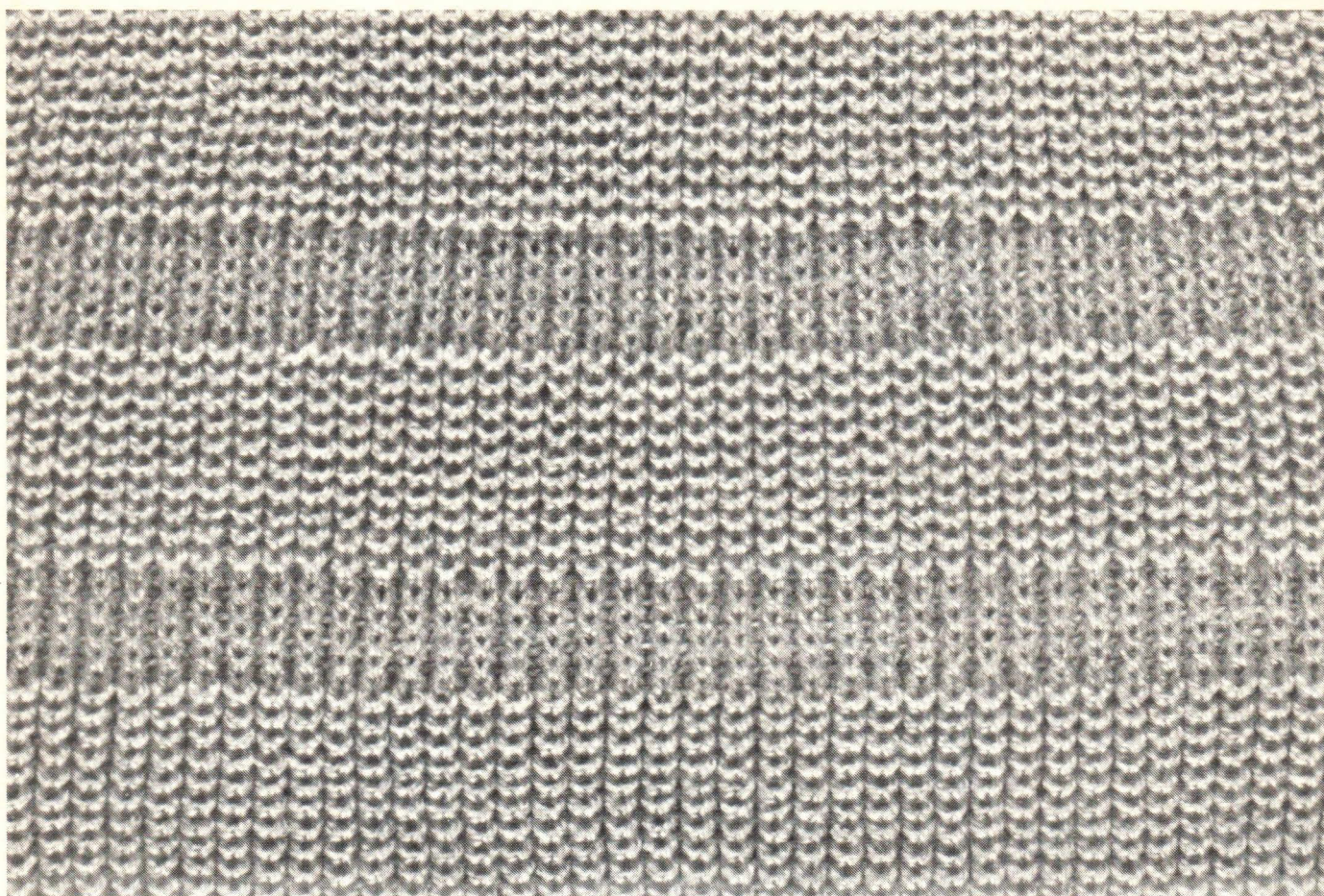
THE AMERICAN TOUCH

Ribber Basics
by Joyce Schneider

ribber. The Passap and Toyota machines have V-beds. The angle between the beds is 90 degrees and the slot between the beds is at the top when the beds are set up for ribbing. The fabric hangs equally between the two beds and the pressure exerted by the weights on the stitches of each bed is equal. On the Brother and Studio machines, the angle of one bed to another is other than 90 degrees, and the slot between the beds is tilted forward. The purl loops were very tight against the head of the needles on the ribber bed and an eighth to a quarter of an inch from the heads of the needles on the main bed. This means there is more weight being exerted on to the stitches on the ribber bed than on the main bed. Adding or subtracting weight would have very little effect on the results with these machines.

Brother and Studio try to compensate for unequal distribution of weight with the addition of a close or fine knit bar and (with a Brother machine) a slide lever on the ribber which will lower the tension and tighten the stitches on the ribber bed. But what could this bit of knowledge tell me that would improve the efficiency of the machine in knitting these fabric variations? I looked at the set ups for the fabrics that I wanted to try. Most had a full bed of needles knitting every row. Others had a full bed of needles or partial bed of needles with some empty needles between. The full bed of needles was always set up on the main bed and the partial bed of needles

was always set up on the ribber.

Then it struck me. If more weight was exerted on the ribber, why not put the full bed of needles on the ribber and the partial bed of needles on the main bed. It worked like a charm. The stitches on the ribber would knit through beautifully and the main bed needles would, too. I have never had a problem with stitches failing to knit since I began using this technique. If you are having trouble with a fabric, turn the pattern upside down and set up the needles on the beds opposite to the way the pattern is written.

ARE THERE ANY TIPS FOR KNITTING TUCK FABRICS SUCH AS ENGLISH RIB, FISHERMAN'S RIB AND TUCK RIB?

The first thing to consider when doing rib tuck patterns is the formation of the stitches. When doing tuck patterns, loops of yarn are gathered on to the needles for several rows instead of being knitted off on each row. The loops are then knitted through all at once. Patterns are formed by combinations of some needles knitting and some looping. Since most Japanese machines do not have V-bed configurations as do the double bed machines, getting enough weight on the fabric to knit through these loops can be a problem. This goes back to the distribution of weight that we discussed in the previous topic. You can compensate by using the fine or close knit bar that comes with the ribber. This little tool

keeps the stitches and loops tighter on the needles and assists with the knitting through of the tuck loops.

Now let us discuss specifics. English rib or Half Fisherman's rib is a fabric made when the needles of one bed tuck on one pass of the carriage and knit on the second pass of the carriage, while the needles from the other bed knit every row. When I am knitting English rib, I prefer to have the ribber bed doing the tucking. I set my ribber carriage to tuck from right to left and to knit from left to right. The main bed carriage is set to knit every row. Since the weight on the ribber is greater than the weight on the main bed I can knit English rib in this way without the use of the fine knit bar.

An interesting fabric of stripes in English rib or Half Fisherman's rib can be made by alternating rows of tucking on the main bed and then reversing the settings and tucking on the ribber (see sample). When I knit this fabric I use the close knit bar and alternate setting the main bed carriage to tuck in one direction only for a certain number of rows while the ribber bed carriage knits every row, and then setting the ribber carriage to tuck on alternate rows for the same or varying numbers of rows while the main bed carriage knits every row.

Fisherman's rib is produced by one bed of needles tucking on one row and the other bed of needles tucking on the alternate rows. In other words, when knitting the first pass of the two row sequence, one bed is tucking while the other is knitting, then on the second pass the beds tucking and

knitting are reversed. When doing Fisherman's rib, the close knit bar is helpful in getting the stitches and tuck loops to knit off on the main bed. It really seems to make no difference which of the beds tuck first. Just be consistent in the setting for all pieces of the same garment.

Rib tucks are formed when stitches on the main bed tuck in some pattern specified by the machine's patterning device — whether a punch card or an electronic reader — while the ribber is knitting every row. When knitting this type of fabric I generally try to limit the number of loops in the tuck pattern to four rows or less. This goes back to the problems associated with the uneven distribution of weight caused by the angles of the beds one to another, and the way the weight is distributed on the fabric being created. Better edges to the fabric will be achieved by having both end needles on the non-tucking bed (which in this case is the ribber). Once again, the use of the fine knit bar will assist in the knitting off of the tuck stitch loops being formed on the main bed.

We tend to think of these fabrics as being knitted with more or less the same number of stitches working on one or both of the beds. Many variations can be achieved by taking some needles out of work on one or both of the beds. Many good examples of this may be found in the *Brother Ribber Techniques* book.

Ed's note: This book should be available at your local Brother machine stockist.

Profile

Ruth Lee

Profile of a Textile Designer Extraordinaire

Ruth attributes her love of making things to her upbringing, inheriting her father's love of gardening (he grew prize chrysanthemums) and her mother's talent for sewing and knitting. The children were encouraged in any creative activity, music, sewing, painting, making scrapbooks, irrespective of the mess they might make — or get into! Ruth describes them as eccentric for the times — as a family they enjoyed cycling and camping — her mother, now in her 80s still cycles regularly. She thinks that the sight of herself on the kiddie seat of a tandem with her sister in a sidecar might have been thought of as strange in Coventry where she then lived, but delights that those long trips gave her a love of the countryside that has never left her. She now lives in Newcastle-on-Tyne and waxes lyrical about the wonderful scenery in that area.

THE CAREER DECISION

Another of her great loves from childhood is music; she played the piano and the recorder and thoroughly enjoyed it. However, she says she was a poor performer in public, she was far too nervous! So when a career was being thought of, she turned from music (except as a hobby she has kept up — graduating to an electronic keyboard — which she says she plays with enthusiasm if not total accuracy) to textile arts. After taking a foundation course at Coventry, Ruth moved to Liverpool where she achieved a first class honours degree in printed textiles and then moved on to Birmingham where she gained a post graduate qualification in surface print and hand painted textiles. The hand painted dress was one of her final student pieces (Picture 1). She was always fascinated by the two dimensional application of design, although when you see the surface decoration that Ruth integrates with her unique colour and patterning sense, she has definitely moved into three dimensions at times!

TEACHING TIMES

Once qualified, Ruth took a post as a part-time lecturer at Preston Polytechnic, teaching surface pattern design and taking practical textile workshops. She moved on to a full-time post at the Laird School of Art in Birkenhead teaching printed and two-dimensional textiles, plus practical textile workshops.

CORNWALL AND INDEPENDENCE

Although Ruth enjoyed teaching, it didn't leave a lot of time for her to develop her own work and ideas. A visit to Cornwall revealed a lot of crafts people working in their own fields and selling to the tourist market. This appealed to Ruth. She had always continued to do some knitting (she had a friend who specialised in constructed textiles at college and knitwear appealed as yet another medium to express interesting design ideas) and had bought her first knitting machine on impulse. Having been in teaching for the five years since she had qualified, the time seemed right. The intention was that her knitted designs would be sold to tourists as her 'bread and butter' line and she would continue to develop her hand-painted and decorated textiles simultaneously. So by 1976, together with her partner, Mick Pearce, she had set up her own business in Cornwall.

KNITWEAR TAKES OVER!

Things didn't go quite to plan and the knitwear took more and more of her time. She was determined not to allow commercialism to dominate her design ideas, so as well as some regular lines she undertook commissions and made some special items that customers could have their own exclusive version of. This side of the business took off really well. One of her regular customers was Molly Parkin, who used to bring all her friends along to Ruth's workshops and commission exclusive (and — in Ruth's words, extraordinary) pieces for herself. Picture 2 is one of the dresses featured at a fashion show at that time, which was co-ordinated by Molly Parkin. In fact, Molly had her own version of the dress, which was based on sea themes, complete with 3-D crabs and lots of frothy frills!

THE AMERICAN MARKET

Encouraged by the success of her 'specials', her work was presented to an American agent. The agent had some rather interesting customers, including Lauren Bacall and soon Ruth was working more and more for this expensive and exclusive market. As Ruth became busier, so Mick (who also has an arts background primarily in sculpture, but whose interest in art and science was — and is — extremely useful) became more actively involved, photographing and selling her work, even participating in the knitting when they were rushing to meet delivery dates! Pictures 3 to 5 illustrate some of the commissions which were undertaken at this time. As they became less dependent on the tourist trade and needed to travel to London more often on selling trips, Cornwall was no longer a practical centre for the business, so they moved to Bristol. With time, the international nature of the selling created financial problems.

RETURN TO TEACHING

The length of time it took from finished work to payment (due to lots of factors, shipping time as well as selling time, whilst further expensive and exclusive work needed to be done, and materials paid for) created a few difficulties and as Ruth remembered her teaching times with affection she started teaching again — part-time at Somerset College of Arts and Technology. When Ruth was offered a full time position at Cumbria College of Art and Design, Mick and she decided to give up the export business and moved to their current base in New-castle-on-Tyne. This time Ruth was determined not to neglect her own
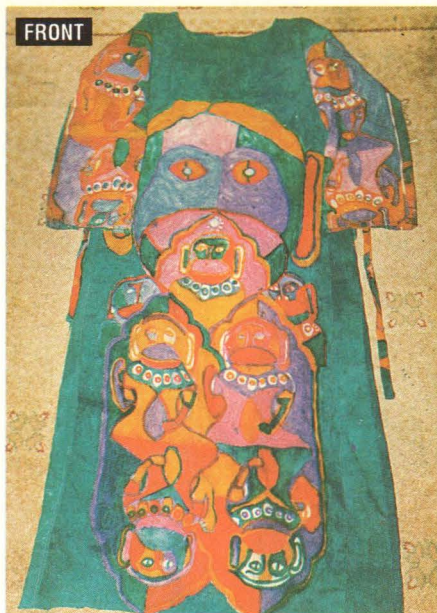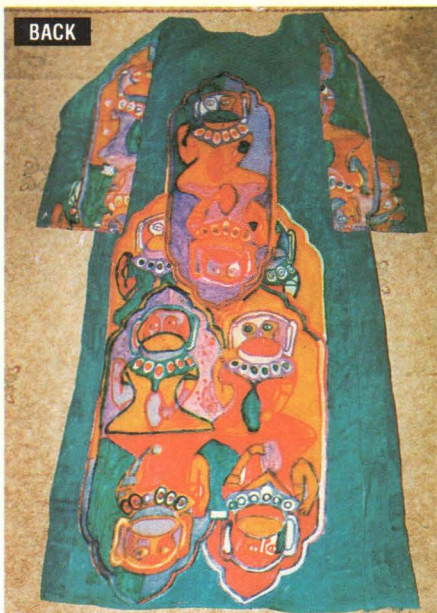
1. Hand painted dress — back and front views — Ruth's final student work at Liverpool in 1971

2. Fashion show at St Ives September festival — the dress without the 3-D crabs and frills!

3. Slip waistcoat with pleated mini skirt. The waistcoat has a knitweave yoke in brushed mohair, the base is knitted in stripes of contrast applied on to the surface. 1982

design work and the work she produced and sold (much of it through the Lakeland Guild shop in Keswick or via exhibitions) eventually formed many of the illustrations for her book *Pattern on the Knitting Machine* (published by Batsford in 1990 and still available).

UP TO DATE

Ruth still teaches at Cumbria College and has just finished her latest book for Batsford (due for publication — in paper back — in the autumn) which has a working title of *The Techniques of Double Bed Machine Knitting*. She is hoping to have more time to return to some surface decoration work as shown in pictures of her current working ideas. Ruth is one of the most

4. Patterned and pleated wrap. 1981

5. Knitted botany wool dress with rayon and cotton plus hand crochet edgings. 1982

9

prolific designers I have ever known — I know that many of you appreciate the exciting textile samples she produces to accompany her regular articles in *Machine Knit Today*. Commuting to her teaching job which is based at Carlisle she designs on the train — often in hand knitting — as this is a more sociable and practical travelling medium! Having 'gained' a Pfaff electronic machine for work on her latest book, she has further areas which she wants to explore. Her current interests include fine gauge, mesh-like fabrics and also the exploitation of the electronic's potential whilst creating a fabric structure that appears to be hand finished — trying to use technology to the full but aiming to create individually designed fabrics. Ruth says she is lucky to have Mick's on-going encouragement and support. His understanding of the fabric structures from the time they worked together enables him to know what is required in pictorial form and he undertakes much of the photography that is required — recently doing all the black and white illustrations for the double bed book. He also put the whole script of the book on to the word processor for Ruth — a time-saver for her which was much appreciated.

OUTSIDE INTERESTS

The garden, which I am told consists
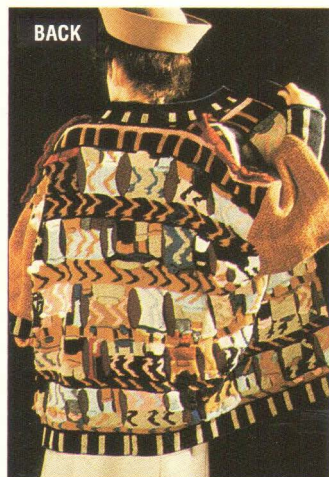
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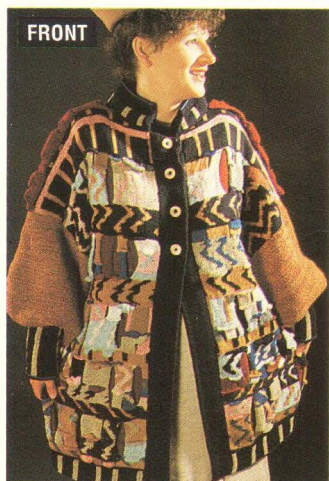
FRONT

8. Patterned, slit layered jacket, back and front views. From *Pattern on the Knitting Machine* reproduced courtesy of Batsford. *Photograph by Andrew Morris*

6. Black on black strip coat — a popular item in the USA collection. *Photograph by Martin Hewer*

9. Patterned strip coat with knitweave yoke — a development from the coat shown in Picture 6. From *Pattern on the Knitting Machine* reproduced courtesy of Batsford. *Photograph by Andrew Morris*

of lots of tubs and climbers to disguise the fact that they live in a city, is still a great love. It's the first place Ruth goes to on her return from her weekly teaching sessions! She wonders if she might not have gained as much working satisfaction from becoming a landscape gardener as she does from her designing, teaching and writing (life is so perverse, if she had, then textiles would probably have been an all-consuming hobby!). A social life is difficult to fit into her schedule, but whenever possible she enjoys all sorts of live music and walking or driving in the countryside. Currently not sure whether it will be a hobby or form part of her work later, she is developing designs for surface patterning for mediums as diverse as printed fabrics and greetings cards.

All in all, Ruth Lee is a multi-talented lady, with tremendous enthusiasm for all her work and hobbies. I think if a day were 48 hours long, she would still like more time to fit in more of her work and interests! I'm rather pleased that she manages to squeeze in her series for *Machine Knit Today* along the way!
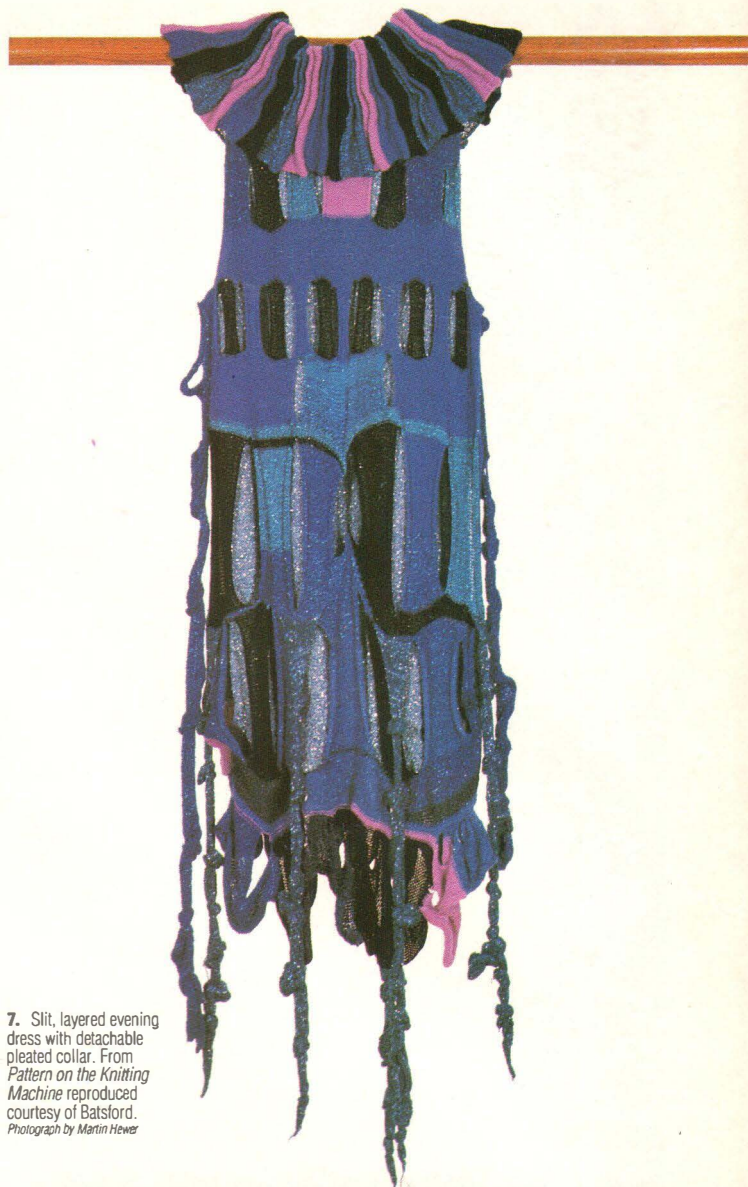
7. Slit, layered evening dress with detachable pleated collar. From *Pattern on the Knitting Machine* reproduced courtesy of Batsford. *Photograph by Martin Hewer*
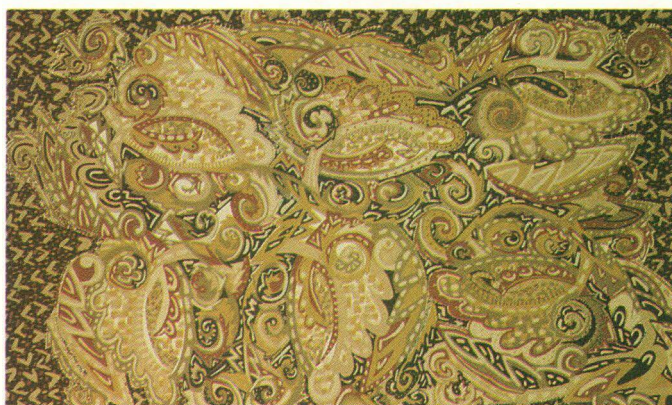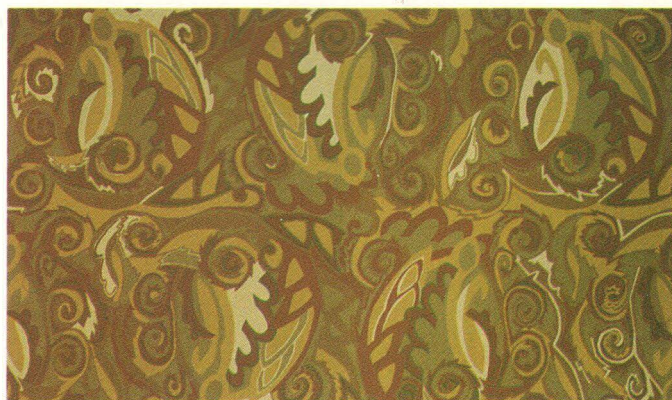
10 . Design idea for surface pattern in gouache. *Photograph by Mick Pearce*

FABRICS
AND
FURNISHINGS

Openwork fabrics and furnishing are not always the first association a knitter might feel useful. However, new lightweight yarns and modern knitting techniques gives scope for a range of interesting and practical items.

TRANSFER LACE TECHNIQUES

A machine with a lace carriage makes lace patterns by transferring selected single stitches to adjacent needles to left or right (according to the movement of the carriage) — using a punchcard or mylar sheet to select the needles.

Most lace patterns are suitable for garments; that is, they are not particularly 'holey'! By the simple method of knitting with certain needles in non-working position, it is possible to create more open effects, such as the design used for the lace curtain (top right).

MANUAL TECHNIQUES

Even without a lace carriage, stitches can be transferred by hand following a chart, to make small lace motifs and borders. The pointed border on the sample in the photograph uses this method and could be used, for example, to trim a pillowslip (as in the sketch), towel, or tablecloth, or used as a shelf edging. The hand transfer method gives the added option of transferring groups of two, three or more stitches at the same time, using a suitable transfer tool. The border used for the curtain illustrates how this technique forms a pointed or scalloped edge (which will lie flat when pressed); many lovely border designs can be created by varying the position and number of the transferred stitches.

EXPERIMENT

If you have a machine with a lace carriage, sort out your lace pattern cards and look for those with groups of three or more stitches unselected for the whole length of the pattern. Cast on about 80 stitches and knit a whole pattern repeat in lace, then transfer some of the plain stitches to adjacent needles, leaving the empty needles

in non-working position. Always leave one stitch in working position at each side of stitches forming lace, so that there is always a needle in working position to which a stitch selected for lace can be transferred. Try out as many different needle arrangements as you can with each lace card. The resulting patterns can be used not only for curtains but also for articles such as baby shawls, tablecloths, bedspreads and cushions.

COLOURS

White and cream are the most obvious choices for lacy items, but any

colour can be suitable, depending on the article you wish to make. How about a black lace wrap for evening wear? Or a cushion cover in a rich, soft shade with a contrasting satin lining to show through the holes? Try threading coloured ribbons through the lace to co-ordinate small articles with other furnishings.

YARNS

Fine, smooth yarn is best for lace work, for two reasons: firstly, hairy or uneven yarns can cause problems in transferring stitches; secondly, smooth yarns will show up the delicate patterns to their best advantage. Transfer lace knitting requires plenty of weights on the work; using a 'difficult' yarn requires even more!

The net curtain was made in 3 ply soft cotton for a fine fabric that would be light and airy and drape softly. The sample in the photograph was made in a 4 ply mercerised cotton for a firmer 'handle', more suitable for a cushion cover or tablecloth. Two or 3 ply wool would make a lovely baby's shawl.

COMBINATIONS

The panelled cushions shown in the sketch uses a centre panel of the lace pattern shown in the sample, with a panel at each side of the pattern used for the curtain. Knit each panel separately and sew them together. Trim the seams with frills of the border pattern used for the curtain — make each frill about two and a half times longer than the finished measurement of the seams and gather them to fit. Make the back of the cushion in the same way (or make a plain back) and join the two pieces, adding another length of border all round the edge. Cover the cushion pad with lining material or satin type fabric in a contrasting colour to show off the lace patterns.

For a larger item such as a christening shawl or tablecloth, knit several strips to the length required and join them together to make up the width. Then add a border all round, gathering it a little at each corner so that the pointed or scalloped edge will lie out flat without pulling.

SAMPLE ILLUSTRATED

Worked in Twilley's Lyscordet at approx T6.

MAIN PATTERN

Worked as plain lace (for lace carriages which knit and transfer simultaneously — Brother machines, use an alternative lace pattern). Punch card or mark mylar sheet according to Chart A. Using WY, cast on over 74 Ns at centre of machine. K a few rows, ending CAR.

For electronic machines place N1 cam at 12 sts left of centre '0' and reverse pattern direction. Edge cams (where used) should always be one stitch in from each edge for lace knitting.

Change to lace knitting, release card and work one complete pattern repeat (30 rows). Transfer stitches following needle arrangement at bottom of Chart A and knit another complete repeat to check that you have the correct needles in non-working position. Now change to main yarn and main tension (approx T6), RC000 and knit for length required.

SIDEWAYS POINTED BORDER

Lace carriage and automatic stitch selection are not required, making this design suitable for all machines. Using WY, cast on 10 sts. K a few rows ending CAR. Using MC and latch tool, make crochet edge cast on from L to R. Change to main tension. RC000. *Transfer sts following row 1 of Chart B. K2 rows. Using 2 stitch transfer tool, transfer sts following row 3 of chart, K 2 rows. Transfer sts following row 5 of chart, K2 rows. Continue in this way to RC 16. 17 sts. Cast off 7 sts at right*. Repeat from * to * for length required.
To press this border, pin out each point separately in a straight line.

TIPS FOR SUCCESSFUL LACE KNITTING

1. Always use sufficient weights. Refer to your instruction manual for suggested arrangements.
2. Make sure the edge stitches are never selected for transfer.
3. When working hand transfer lace, it is often helpful to push the needles with two or more stitches on them forward to the front of the bed to ensure correct knitting.

LACE CURTAIN

The section given below measures approx 50cm (20 inches) in width and 90cm (36 inches) in length; decide on the length you require and calculate the number of rows to be knitted according to the tension obtained. For the tension quoted below, knit 44 rows for every 10cm of length required. Knit as many sections as necessary and join them to make the curtain. The section as given requires approx 150g of soft 3 ply cotton.

TENSION

35 sts and 44 rows to 10cm measured over lace patt, counting Ns in NWP as though they were in WP (tension dial approx 3).

PUNCHCARD/MYLAR SHEET

Punch card or mark mylar sheet according to Chart C.

PATTERN NOTE

Lace pattern worked as plain lace. Brother machines can substitute a similar lace design for that shown.
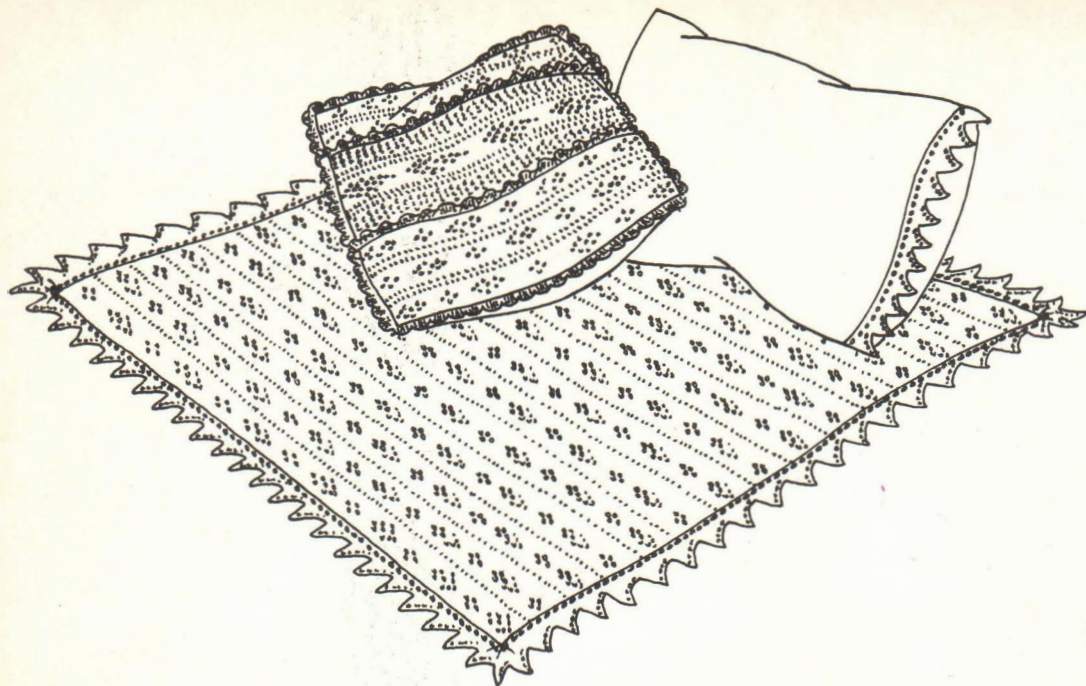
Electronic machines: N 1 cam at 12 sts L of centre '0'. Pattern direction reversed.

All machines: Edge cams at 1 st from each edge (if used).

SECTION

Insert punchcard and lock on first row. Push 82 Ns at L and 98 Ns at R of centre '0' to WP. 180 Ns. Using WY, cast on and K a few rows ending CAR.

PATTERN CHECK

Release punchcard and set machine for lace. Using WY, K32 rows. Same motif should appear at each edge, with 3 plain sts at each side outside the last lace stitch.

Transfer sts according to N arrangement row of Chart C, leaving the 3 sts at each side untouched, and leaving empty Ns in NWP throughout. Knit another 32 rows of lace to check that Ns in NWP have been selected correctly.

MAIN PIECE

Set RC at 000. Using MC and MT, work in lace patt and K to length required.

MAKE CASING

Transfer the centre st of each group of 7 sts to adjacent N.

Set RC at 000. Using MT-1 and st st, K30 rows or length required to fit around curtain rod or wire. Pick up loops of sts 30 rows below to make a hem. Using MT+2, K1 row and cast off.

LOWER BORDER

Push 69 Ns at L and 70 Ns at R of centre '0' to WP. 139 sts. Using WY, cast on and K a few rows ending CAR. Using MC and latch tool, work a crochet cast on from L to R.

Set RC at 000. Using MC and MT, K2 rows. *Transfer sts according to row 1 of Chart D, leaving empty Ns in WP, K2 rows*. Rep from * to * 4 more times. RC shows 12.

With right side of main piece facing, pick up 139 sts from loops of first row worked in MC. Cast off loosely.

This cast off should make a neat ridge across the right side of the work; if preferred the border may be cast off separately and sewn to the lower edge of the curtain.

TO MAKE UP

Join sections to make required width. With a small crochet hook (approx size 2.00mm) work a row of double crochet down each side edge. Block out carefully to size, pinning each point of lower border separately in a straight line and press according to instructions on cone band.

CHART A

CHART C

CHART B

Cast off 7 sts before working row 1 again

○ ⁄⁄ = using 2 st transfer tool, move 2 sts 1 position to right, leaving empty needle in WP

10 sts

CHART D   LOWER BORDER

Repeat these two rows

Repeat these 6 sts across row

⁄⁄ ○ = transfer 2 sts 1 N to right, leaving empty needle in WP

○ ⁄⁄ = transfer 2 sts 1 N to left, leaving empty needle in WP

MACHINE WORKS

Don't 'get the needle' with your needles, take note of Peter Free's advice instead!

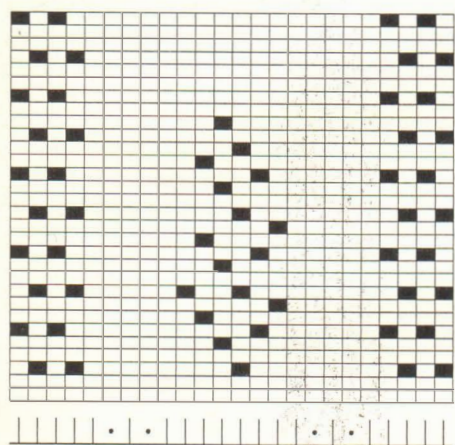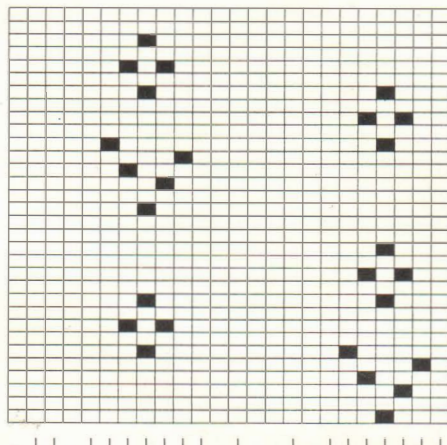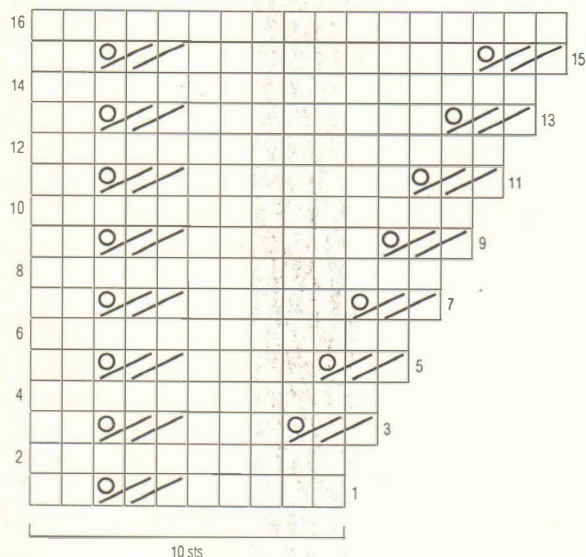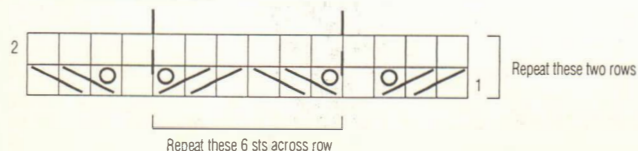This month I am going to talk about needles. This is not in response to a reader's problem, but something that came to my notice recently and it is of sufficient importance to warrant immediate publication.

PERFECT STOCKING STITCH BUT...

Most of us get a bent needle or two from time to time, but on this particular occasion there were about thirty needles that were bent, but because the tails were bent and not the latches or hooks, the machine was knitting stocking stitch with no problems. When it came to patterning however, it was a different story. Because there were so many bent tails, the pattern mechanism was being strained and as a result was in serious danger of being damaged beyond repair! Though this particular machine was a Brother the same applies to Toyota machines as well because the patterning is done in a similar way. If the butts are bent on Silver (or Knitmaster) punchcard models, damage, though less expensive, could occur to the memory drums.

WHEN A CHECK IN TIME SAVES PROBLEMS

So what should you look for and when? Well, this is something that should be added to the monthly maintenance section because a regular check should be made of the needle condition to prevent more serious damage. The easiest way to see if any of the needles are bent is to pull them all out to the holding position. This will enable you to see very easily which ones are closer to their neighbours than they should be. Then remove the offending needles and straighten them. First of all take a close look at the butt to make sure that is still straight. If it is and the needle has a simple bend at the base of the butt, simply bend it in the opposite direction to the original bend. Check it is straight by holding it between your thumb and forefinger, butt down and

tail towards you and look along the length of it against the light. You will be able to see if it is still bent and rectify it.

STRAIGHTENING PROCEDURE

If the butt is bent you will need two pairs of pliers, one to hold the butt just above the bend and the other pair to straighten the stem (or stems) of the butt. You will probably have to straighten the bend of the tail as well.

CHECKING THE STEM

Another part of the needle which sometimes gets bent is the stem between the butt and the latch, which gives the same appearance as a bent tail when you are looking at it with all the needles out in the hold position. However, while this will not do any damage to the patterning mechanism, it will still cause general problems such as dropped stitches both when knitting normally and when using the cast-off linker or the transfer carriage and can damage the latter. Straighten and check the stem in the same way as for a bent tail.

THE 'OTHER' PARTS

Finally we come to the latches and hooks. These are not so easy to spot unless the stitches are dropping or tucking and you have to look quite closely at them to spot any anomaly. The easiest way to spot a bent latch is to open them all with a brush and run your finger lightly along them and feel any which are not sitting down in their slots. Try to straighten the latches by bending them in the opposite direction to the bend and check they sit down in their slots and come out again without sticking. If you are in any doubt then change the needle for a new one. Straighten bent hooks with a pair of pliers and check the (straight) latch closes correctly over it. Again — if in doubt, throw it out!

I hope that clarifies the situation on needles and next time I shall get back to my 'agony uncle' role.

READERS LETTERS

I wish to thank you for picking out my entry to your Toyota overlocker competition in your March issue competition.

I am delighted with my win as I have entered competitions for many years and this is my biggest win!

I like your magazine very much and only bought my first copy (called *Profitable Machine Knitting* at the time) in February, so you see I am very fortunate to win from my second issue.

We are delighted that you are happy with your prize and Irene Krieger's article about overlockers this month may well come as a welcome starter course!

HELP NEEDED

Mrs I. E. Long writes from Zimbabwe for help with the equipment for a course — I will let her explain:

I have an unusual request. I am coming to England in July to attend the wedding of my nephew — I think I arrive on Wednesday 20th July. I am booked to spend the following weekend at Loughborough University to attend the machine knitting course (25th — 30th of the month) run by Beryl Jarvis. My big problem is that one has to take one's own machine to the course. Coming all the way from Zimbabwe that is just not possible. None of my English friends is a machine knitter, so I am trying to find some kind soul who would lend me a machine for the week, or somewhere that would let me hire a machine. My current machine is an Empisal 700 (known as Silver I believe). Can you help me at all?

I first started machine knitting in 1956. In this town we have had a small club going for ten or more years, but

we are unable to do much more than help each other and share magazines. We have to adapt most patterns as we are unable to buy the wools specified and so miss out on much of the beautiful yarns English knitters can use. A new group began last year in Harare to which I also belong. We recently did a course of knit-weave which was great fun — using a book produced by Audrey Palmer in Durban SA.

If any readers or machine knitting shop can help Mrs I. E. Long with a machine for her course, her address is 40 Fourth Street, Marondera, Zimbabwe. I suspect that everything she learns whilst she is in England will be passed on at her local clubs back home!

FROM TREPIDATION TO DELIGHT

By presenting profiles of some of our contributors, we hope to tell you more about the person 'behind' the writing. However, we don't mean to 'frighten anyone away' which we nearly did, with the Chisholms, as Doreen explains:

I just write to say how much I enjoy your *Machine Knit Today*. I feel it is friendly, very interesting and what's more, I understand it — well most of it anyway!

Having read the profile on Irene Krieger and knowing I was to spend two days with her, courtesy of Pfaff, you can imagine the trepidation I felt at having to meet this globetrotting knitting/designer expert — and me a mere learner! Perhaps your readers would like to know the reality was amazing. She is brilliant — a very warm and wonderful person and a great tutor. Both my husband and myself adored her!

Well — we could have told you that, but having 'travelled the world' for her biography, we didn't have the space! Seriously though, never be intimidated by a 'name' in the knitting world, they're all friendly and have a real enthusiasm for their knitting.

SIZES

To suit chest 101-106[111-116]cm.
Finished measurement 120[135]cm.
Length 72[74.5]cm.
Sleeve seam 47.5cm.
Figures in square brackets [ ] refer to the larger size; where there is only one set of figures, this applies to both sizes.

MATERIALS

Yeoman Panama.
1[2] x 500g cone in MC.
Yeoman Brittany.
1 x 500g cone in each of A, B and C.

MAIN TENSION

29 sts and 35 rows to 10cm measured over Fair Isle patt, Brittany used 2 stranded throughout (tension dial approx 8).
Tension must be matched exactly before starting garment.
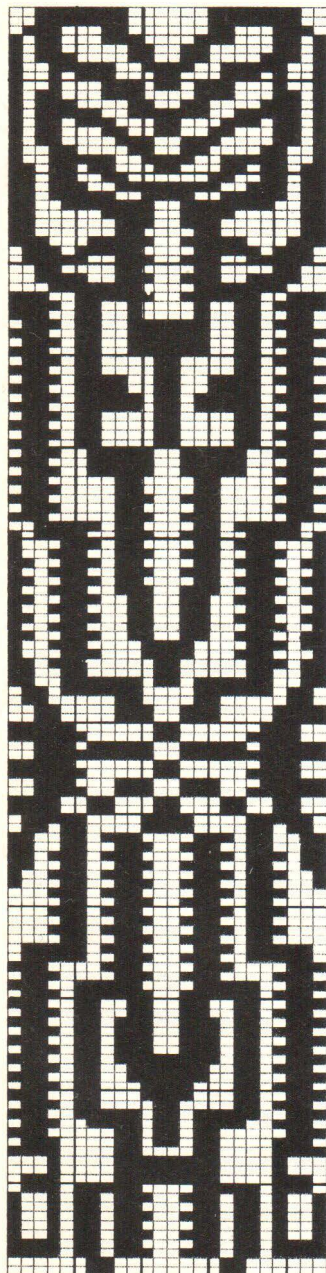
Man's Fair Isle Sweater with Yoke

Illustrated on page 17

MACHINES: *These instructions are written for standard gauge punchcard machines with ribber*
YARN: *Yeoman Panama and Brittany*
FIBRE CONTENT: *Panama is 50% Acrylic, 50% Cotton; Brittany is 100% Cotton*
COLOUR: *We used Panama in Linen Mix (MC), Brittany in Tuscany (A), Cornflower (B) and Fern (C)*
STOCKISTS: *If you have any difficulty in obtaining this yarn, please write to Yeoman Yarns Ltd, 36 Churchill Way, Fleckney, Leics LE8 0UD*

SIZE 101-106cm ONLY

Colour	RC Nos.	RC Nos.	RC Nos.	RC Nos.	RC Nos.
C	000-002	018-020	036-038	054-056	072-074
A	002-006	020-024	038-042	056-060	074-078
C	006-008	024-026	042-044	060-062	078-080
B	008-018	026-036	044-054	062-072	080-084

SHAPE ARMHOLE

RC shows 84, continuing pattern colour sequence and shaping thus:

Colour	RC Nos.	Shaping Instructions
B	084-090	Dec 1 st at beg of rows 084, 085, 086 and 087.
C	090-092	Dec 1 st at beg of rows 090 and 091.
A	092-096	Dec 1 st at beg of rows 094-095.
C	096-098	No shaping.
B	098-108	Dec 1 st at beg of rows 098, 099, 102 and 103. K until RC shows 108. 160 sts.

Continue in colour sequence without shaping thus:

Colour	RC Nos.	RC Nos.	RC Nos.
C	108-110	126-128	144-146
A	110-114	128-132	146-150
C	114-116	132-134	150-152
B	116-126	134-144	152-162

SIZE 111-116cm ONLY

Work as given for smaller size until RC shows 162, 184 sts. Continue in colour sequence as set until RC shows 171.

ABBREVIATIONS

See page 44.

NOTE

Knit side is used as right side. Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD/MYLAR SHEET PATTERN

Punch card(s)/mark mylar sheet before starting to knit.

SPECIAL NOTE

The patterning is quite complex (although not difficult), so working instructions have been laid out a little differently to our normal style to make the garment easier to knit.
Brittany (A, B and C) is used double stranded throughout. Wind off several balls of each colour. Thread one end from ball and one end from cone through the same tension mast and treat as though the 2 strands were one yarn throughout.

BACK
SECTION A, Welt

With RB in position set machine for 1x1 rib. Push 84[96] Ns at L and 85[97] Ns at R on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. 169[193] Ns. CAR. Using MC, cast on and using T1/1 (slide lever II on Brother machines) K3 tubular rows. Using T2/2, K4 rows. Push 1 N at L to WP and transfer sts as shown in Diagram 1, ensuring that the R edge commences with 4 K sts and L edge with 3 K sts (the 2 end sts are for seam allowance).
Set RC at 000. Using T4/4 (slide lever I on Brother machines), work in cable rib (see Diagram 2). K until RC shows 44[52]. Transfer sts to MB, leaving cast on comb in situ, but removing ribber weights. Using MT, K2 rows.

SECTION B, Knitweave insertions

Turn the knitting using either WY or the garter bar and rehang sts evenly along the row.
Set RC at 000. *Using B, K2 rows. Push all Ns forward and 'e' wrap each N using 2 strands each of C and D*. Rep from * to * once more. Using MC, K2 rows. 'e' wrap alternate Ns using 2 strands B. K2 rows. Hook up the bars of yarn formed on the previous weaving ('e' wrap) row on to alternate Ns (thus forming a zig-zag pattern).
Method: Use a single ended transfer tool. Insert under the weaving thread and lift it on to the corresponding N in WP. Draw the N forward to knit back

into WP on next row. K 2 rows MC. K2 rows B. RC shows 12.

Note: These 12 rows form the pattern. If this 12 row sequence is repeated (back and front yokes), make an additional row of 'e' wrap as in * to * before starting the 12 row cycle again.

SECTION C, Main Fair Isle pattern

Turn the knitting (as before). Inc 1 st at each end. 172[196] sts. CAR. Insert punchcard and lock/program patt on first row. Set carr to select/memorise for patt without K (slip/part empty) and take from R to L.

Set RC at 000. Release punchcard and set carr for Fair Isle. Using MC in feeder 1/A throughout, alternate colours in feeder 2/B as shown in box on page 15.

ALL SIZES

Set carr for st st and using MC, K2 rows. Turn the knitting (as before).

SECTION D, Back yoke

RC000. Right side of Fair Isle now facing. CAL. Working patt as given in Section B, K30 rows (repeating the 12 row sequence throughout).

SHAPE SHOULDERS

Set carr for HP and keeping patt sequence correct, always taking the yarn round the first inside N in HP, push 4[6] Ns at opposite side to carr to HP on next 2 rows. Push 7[9] Ns at opposite side to carr to HP on next 4 rows. Push 9[11] Ns at opposite side to carr to HP on next 2 rows. Push 13[15] Ns at opposite side to carr to HP on next 2 rows. Break off yarn. CAL. Set carr so HP Ns will K and using A, K1 row. Cast off 40[50] sts at beg of next 2 rows. WK over rem 80[84] sts.

FRONT

Work as given for back until Section D (back yoke).

SECTION E, Front yoke

Work as given for back yoke until RC shows 28.

SHAPE NECK AND SHOULDER

CAL. Using nylon cord, K80[92] sts at R by hand, taking Ns down to NWP. Cont over rem sts at L for first side. Keeping patt correct throughout, set carr for HP and always taking yarn around the first inside N in HP, push 11[12] Ns at neck edge to HP on next row, K1 row. Push 7[8] Ns at neck edge to HP on next row. Push 4[6] Ns at shoulder edge to HP on next row. Push 7 Ns at neck edge to HP on next row. **Push 7[9] Ns at shoulder edge to HP on next row. Push 5 Ns at neck edge to HP on next row**. Rep from ** to ** 3 times in all. Push 13[15] Ns at shoulder edge to HP. Break off yarn. CAR. Push left shoulder Ns (40[50] in all) to UWP and using A, K1 row. Cast off. CAR. 40[42] Ns to R of centre '0' remain in HP. Reset RC to 28 and keeping patt correct throughout work to correspond with first side, reversing shapings. Set carr so HP Ns will K and using A, K1 row across rem 80[84] sts. WK.

SLEEVES

Knit main section first. Push 96[102] Ns to WP. Using WY and MT, cast on and K a few rows ending CAR.

Set RC at 000. Work in Fair Isle patt as given for back *and at the same time* inc 1 st at each end when RC shows 003[014]; 007[018]; 010[022]; 029[025]; 033[041]; 037[044]; 055[048]; 059[051]; 063[066]; 081[070]; 085[074]; 088[077];

107[092]; 111[096]; 114[099]; 133[103]; 137[118]; 141[122]; -[126]; -[129]. 170[176] sts. K until RC shows 144.

SHAPE TOP

Shaping worked by HP. Set carr for HP and always taking the yarn around the first inside N in HP, push 1 N at opposite side to carr to HP on next 4 rows. Push 2 Ns at opposite side to carr to HP on next 6 rows. Push 3[2] Ns at opposite side to carr to HP on next 2 rows. Push 3 Ns at opposite side to carr to HP on next 2 rows. Push 4[3] Ns at opposite side to carr to HP on next 4 rows. Push 4 Ns at opposite side to carr to HP on next 2 rows. Push 6[4] Ns at opposite side to carr to HP on next 8 rows. Push 8[6] Ns at opposite side to carr to HP on next 2 rows. Push 14[6] Ns at opposite side to carr to HP on next 2 rows.

SIZE 111-116cm ONLY

Push 10 Ns at opposite side to carr to HP on next 2 rows. Push 15 Ns at opposite side to carr to HP on next 2 rows.

ALL SIZES

Set carr so HP Ns will K. Using MC, K1 row and cast off loosely.

CUFFS

With RB in position set machine for 1x1 rib. Push 67 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. Work as given for back welt,

but after tubular rows, dec 1 st (66 sts) and only work 3 cable repeats — to RC 24. Continue in plain rib and K until RC shows 30. Transfer sts to MB. Using MC and MT, K2 rows. Turn work (as before). With wrong side of Fair Isle on sleeve facing, pick up sts from below WY and hang on to Ns, placing 2 sts on alt Ns 24 times and on every 3rd N 6 times[alt Ns 30 times, every N 6 times). Remove WY carefully. Manually pull the new st (or sts) through st already on N. Cast off loosely. Reinforce seam by working a row of backstitch on the inside of the cuff seam.

BLOCKING AND PRESSING

Do this *before* attaching collar. Use a squared blocking mat if available, working from measurements given on diagram.

Ease the knitweave yokes into position, taking care to match the widths of the Fair Isle and the knit-weave. You may find it helpful to cut a full scale paper pattern out of newspaper to check that each section is blocked correctly. ***Do not block the ribbed welts.***

COLLAR

Join left shoulder seam.

With RB in position set machine for 1x1 rib. Push 163 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. Work as given for back welt, noting edge stitch arrangement as shown in Diagram 3. K 30 rows cable rib patt. K 30 rows plain rib.

SIZE 101-106cm ONLY

When RC shows 58, dec 1 st at each end. Dec 1 st at R edge of next row. 160 sts.

SIZE 111-116cm ONLY

When RC shows 59, inc 1 st. 164 sts.

ALL SIZES

Transfer sts to MB. Attach the collar to main body sections using the same working method as for the sleeve/cuff joins.

TO MAKE UP

Join the collar side seam and rem shoulder seam using mattress stitch. Gently press the shoulder seams on the wrong side using a damp cloth. Firm the collar/neck edge seam as for cuffs. Mark the centre of the sleeve head, pin evenly into armhole and sew using a small backstitch. Open out the seam and press gently on the wrong side using a damp cloth. Join side and sleeve seams using mattress stitch and matching patterns carefully. Turn inside out and gently press side seams using a damp cloth.
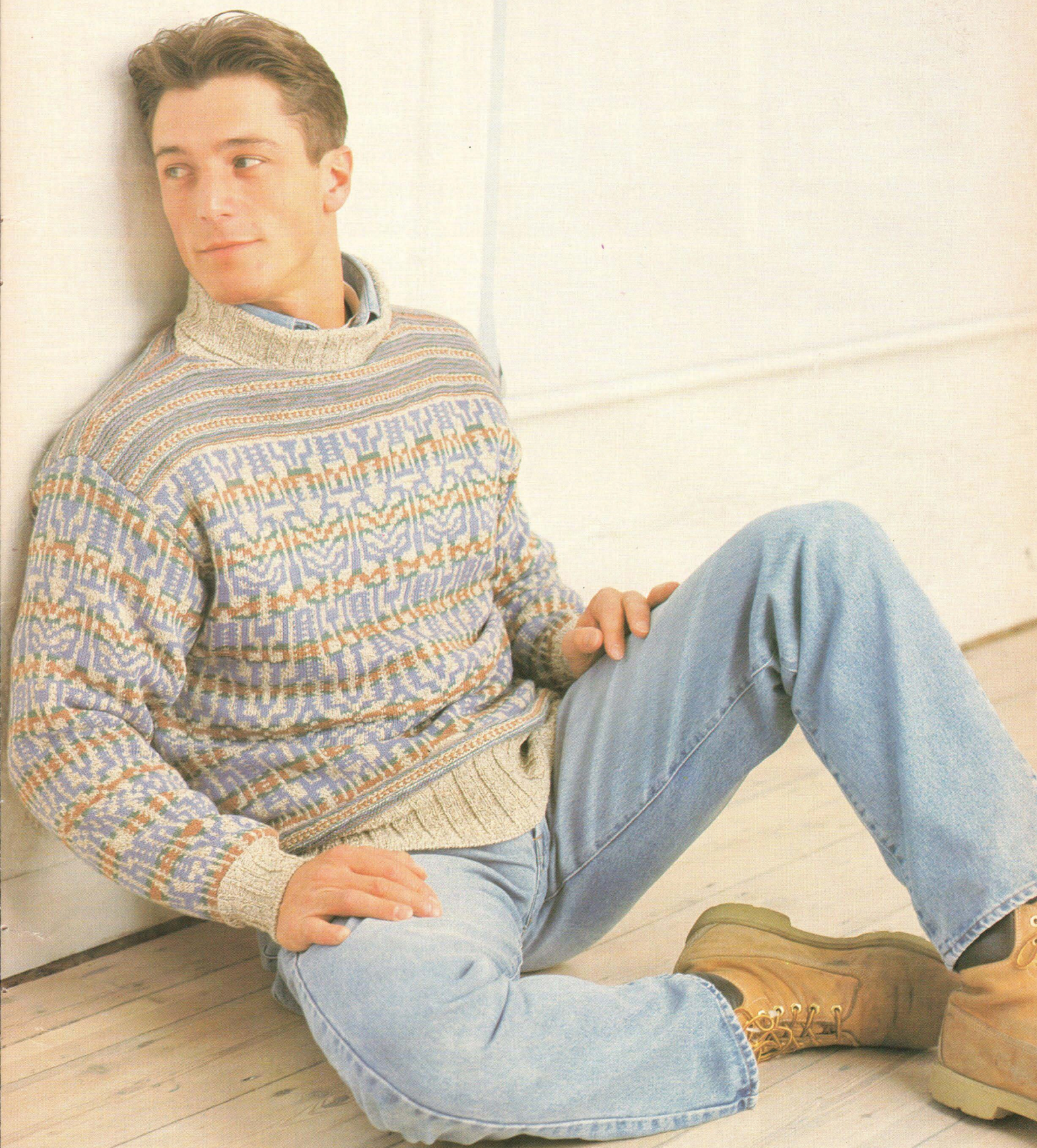
27.5[29]
3.5
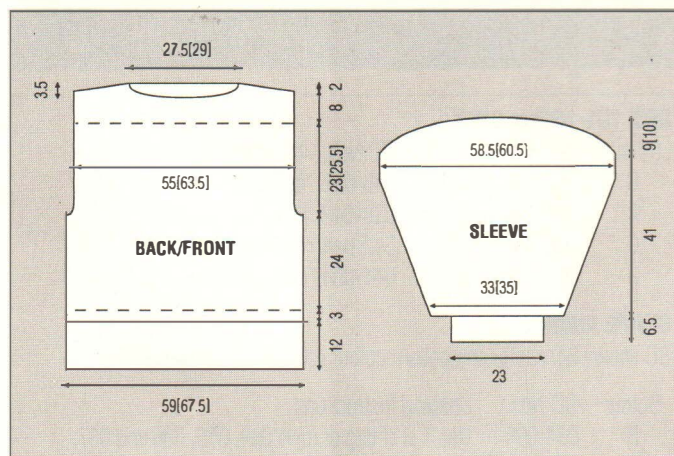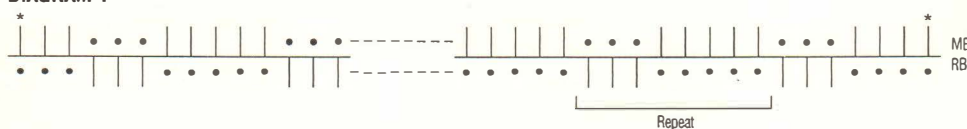8 2
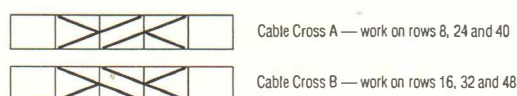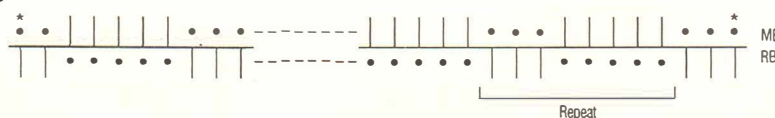55[63.5]
23[25.5]
BACK/FRONT
24
12 3
59[67.5]

58.5[60.5]
9[10]
SLEEVE
41
33[35]
6.5
23

DIAGRAM 1
MB
RB
Repeat

DIAGRAM 2
Cable Cross A — work on rows 8, 24 and 40
Cable Cross B — work on rows 16, 32 and 48

DIAGRAM 3
MB
RB
Repeat

Ruth Lee

PATTERN PLAY

featuring 'The Seaside'

I think that we all have happy memories of holidays by the sea and look forward to visiting favourite resorts again. With the holiday season fast approaching it seems appropriate to take 'The Seaside' as the theme for these designs.

MEMORIES OF DOLPHINS

On a recent holiday I was privileged to see a dolphin playing in Cardigan Bay. It was a wonderful sight and one which will live in my memory for many years. I have taken the dolphin as the subject for my first punchcard. Not just one dolphin but many playing together in the water.

This punchcard works well as a border, as in Swatch A, when used with the small wave border. For this swatch I used Forsell's 2 ply cotton double.

COLOUR ARRANGEMENT

Rib in pale blue.
Work 4 rows st st in pale blue. Use pale blue in feeder 1/A throughout.
Knit 5 rows punchcard B, deep blue in feeder 2/B.
Knit 2 rows pale blue.
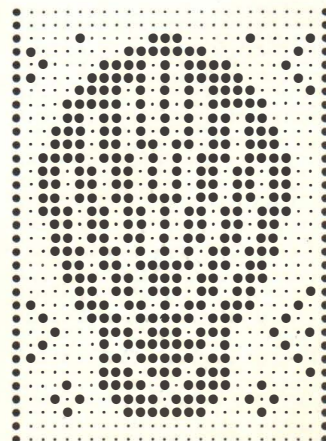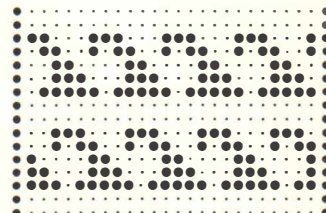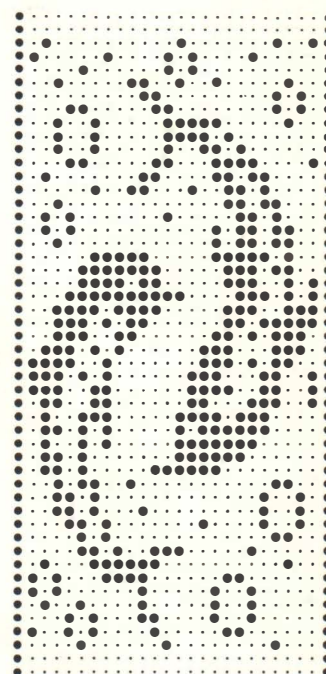Knit 5 rows punchcard B, mid blue in feeder 2/B.
Knit 2 rows pale blue.
Knit 5 rows punchcard B, cream in feeder 2/B.
Knit 4 rows pale blue.
Knit 46 rows punchcard A, mid blue in feeder 2/B.
Knit 4 rows pale blue.

Sylvia Clarke '93.

Knit 5 rows punchcard B, cream in feeder 2/B.
Knit 2 rows pale blue.
Knit 5 rows punchcard B, mid blue in feeder 2/B.
Knit 2 rows pale blue.
Knit 5 rows punchcard B, deep blue in feeder 2/B.
Continue in st st in pale blue.

Try this design as a border to a summer sweater or cardigan. Alternatively the dolphin card A may be joined and used as an all-over pattern as in the sketch. Here I have suggested its use on a long-line tunic. Navy on pale blue or cream would look good.

COLLECTING INSPIRATIONS

One of my favourite pastimes when I am at the coast is searching for pretty pebbles and sea shells. The shapes and colours are fascinating. Over the years and with the help of my children I have accumulated quite a large collection with the intention of 'doing something with them one day'. That 'something' is punchcard C.
Swatch B is knitted in acrylic perle, with navy as the main colour and white as the contrast. Knit the rib in navy.

Knit 4 rows in navy. Use navy in feeder 1/A throughout.
Knit 2 rows white.
Knit 2 rows navy.
Knit 5 rows punchcard B, white in feeder 2/B.
Knit 2 rows navy.
Knit 2 rows white.
Knit 4 rows navy.
Knit 29 rows punchcard C, white in feeder 2/B.
Knit 4 rows navy.
Knit 2 rows white.
Knit 2 rows navy.
Knit 5 rows punchcard B, white in feeder 2/B.
Knit 2 rows navy.
Knit 2 rows white.
Continue in navy.

For a short sleeve top, as in my sketch, the sleeves can be edged with the wave border, punchcard B. When knitting a garment with long sleeves, the complete pattern can be used.
For these designs I have used navy and white, or shades of blue. Any pastel shades would work well on a white or cream background.

Let us hope the weather is kind and we have a wonderful summer to enjoy our seaside knits!

FEEDBACK

Kamalini Trentham of the Machine Knitting and Design Centre shared her stand at Birmingham last October with Linda Schuster, from the USA. Linda sold several of her books during the show and some buyers have since contacted Kamalini with problems. She has contacted Linda and been able to obtain a correction for a problem in one of the books.
The 'Designer Pants and Jumpsuits' book has omitted the needle set up referred to on page 32 and paragraph 4. The needle set up is required for all sizes and is as shown in the diagram.
Kamalini is happy to help in this instance, but please note, that Kamalini does not sell these books, so any further queries should be addressed direct to Linda Schuster, c/o Classic Lines Ltd, 908 Tanana Pl., Costa Mesa, CA 92626, USA.

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Lady's Scallop Edged Top for Duo Machines
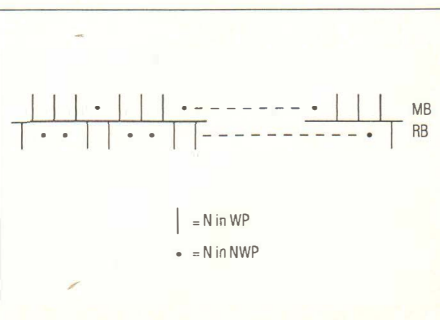
SIZES

To suit bust 86[91:96:101:106]cm. Finished measurement 96[100:104:108:112]cm.
Length 66.5[68.5:68.5:70.5:70.5]cm.
Sleeve seam 43.5[44.5:44.5:45.5:45.5]cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Many A Mickle 3 ply Soft Cotton.
1 x 500g cone in MC.
Many A Mickle Seasons.
1 x 500g cone in C.

MAIN TENSION

40 sts measure 14cm and 40 rows measure 5.25cm measured over pattern (counting Ns on FB only **and** counting Ns in NWP as though they were in WP) after swatch has been washed and left to dry (SS changes from 5/5 to 4½/4½ — see pattern note and Diagram 2).
Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 44.

NOTE

Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PATTERN NOTE

See Diagram 1 for details of casting on and working scallop hem for welt, sleeve seams and collar.
See Diagram 2 for all-over pattern

SPECIAL NOTE

When increasing and decreasing note that Ns not in WP must also be counted.

BACK AND FRONT WORKED ALIKE

Handle up. Orange strippers. Push 138[142:148:154:160] Ns on FB and corresponding Ns on BB to WP. Arrange Ns and pushers according to Diagram 1 and follow diagram instructions to RC 14.
Set RC at 000. Arrange Ns and pushers according to Diagram 2. Handle down. Black strippers. Set machine for main pattern as shown in Diagram 2. Following colour and tension sequence given, work in patt throughout*.
K until RC shows 298[306:306:314:314].

SHAPE ARMHOLES

Cast off 14 sts at beg of next 2 rows.

DIAGRAM 1

Handle down Orange strippers	Rack bed 1 full turn to L N 3½, K 1 row N 3½
	Rack bed 1 full turn to R N 3½, K 1 row N 3½
	BX 3½, K 10 rows N 3½, K 2 rows. RC14 BX 3½ N 3½

DIAGRAM 2

Handle down Black strippers	BX← 5, K 20 rows C FX 5
	BX← 4½, K 20 rows MC FX 4½
	Repeat these 40 rows throughout

110[114:120:126:132] sts. K until RC shows 440[456:456:472:472].

SHAPE NECK

Using a separate piece of MC, cast off 18 sts at centre. Note pusher positions at L of work on front and back beds. Using WY, K sts at L by hand, taking Ns down to NWP. Remove pushers from under NWP Ns to blocking rail. Note position in colour and tension sequence. Cont over rem sts at R for first side. K1 row. Cast off 3[4:4:5:5] sts at beg of next row, K1 row. Cast off 3[3:3:5:5] sts at beg of next row, K1 row. Cast off 3[4:4:4:4] sts at beg of next row, K1 row. Cast off 3 sts at beg of next row, K1 row. Cast of 2 sts at beg of next row, K1 row. Dec 1 st at neck edge on next and foll alt row, K1 row. Dec 1 st at beg of next and foll 4th row, K4 rows. Dec 1 st at beg of next and foll 6th row, K6 rows. Dec 1 st at beg of next row. 23[23:26:26:29] sts. K until RC shows 488[504:504:520:520]. Cast off.
Unravel nylon cord from sts at L, bringing Ns down to WP. Reset pushers and carriage settings to noted position. Keeping pattern correct from noted position, K1 row. Reset RC at 440[456:456:472:472]. Work L side to correspond with R.
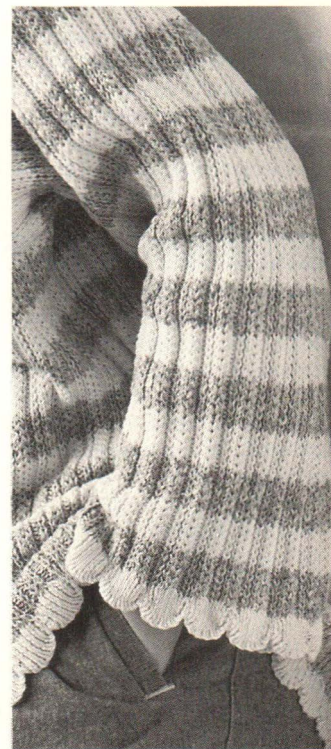
SLEEVES

Push 94[98:98:100:100] Ns on FB and corresponding Ns on BB to WP. Work as given for back and front to *. Inc 1 st at each end of next and every foll 20th row twice. Inc 1 st at each end of next row, K18 rows. Inc 1 st at each end of next and every foll 16th row twice. Inc 1 st at each end of next and every foll

```
        22.5[24:24:26:26]
  6 ┌─────────────────┐
    │                 │  ──┐
    │   BACK/FRONT    │    │ 25[26:26:27:27]
    38[40:42:44:46]        │
    │                 │  ──┘
    │                 │  39[40:40:41:41]
    │                 │
    └─────────────────┘  2.5
       48[50:52:54:56]
       50[52:52:54:54]
    ┌─────────────────┐  ──┐
   /                   \   │ 5
  /      SLEEVE         \  │ 41[42:42:43:43]
 /                       \ │
└─────────────────────────┘ 2.5
        33[34:34:35:35]
```
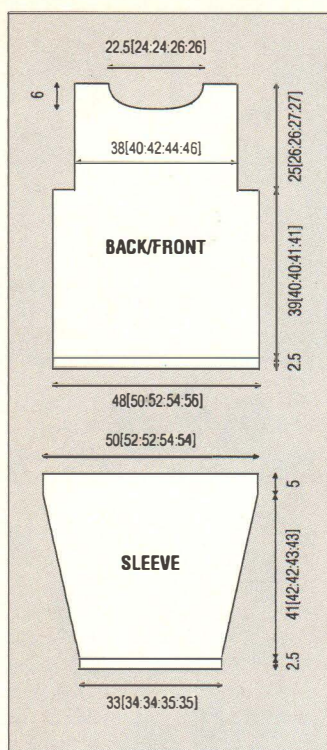
14th row 4[3:3:4:4] times. Inc 1 st at each end of next and every foll 12th row 2[1:1:0:0] times. Inc 1 st at each end of next and every foll 10th row 0[2:2:1:1] times. Inc 1 st at each end of next and every foll 8th row 13[14:14:17:17] times in all. 142[148:148:154:154] sts. K until RC shows 314[320:320:328:328]. Cast off.

COLLAR

Work two pieces alike

Push 118[120:120:122:122] Ns on FB and corresponding Ns on BB to WP. Work as given for back and front to *. K until RC shows 40. Transfer all sts to BB. Locks N/GX, SS 5½. K3 rows. SS 5¾. K1 row. WK (after approx 20 – 30 rows WY).

Note: The collar needs to be washed and dried before attaching to front and back.

TO MAKE UP

Wash all pieces and pull to shape and dry flat. When dry, block pieces to correct measurements and thoroughly steam — do not allow iron to press on to fabric as it will flatten out the pattern. With wrong side facing, pick up neck edge and hang evenly on to Ns. With wrong side of collar piece facing, pick up sts from below WY and hang evenly along the row, doubling up collar sts where required to fit evenly. Using MC, locks N/GX, SS 5½, K1 row. Cast off. Attach second collar piece to remaining neckline in the same manner. Join shoulder seams. Set in sleeves. Join side and sleeve seams, matching pattern carefully. Give seams a light steam.

Theresa Gruszecka-Curson

COLOUR AND DESIGN

WORKSHOP

Linda Jackson (better known as Artika Designs) illustrates the effect of colour depths on motif designs

Like those of woven fabrics, knitted fabric designs range from almost photographically exact images to completely abstract designs, but for co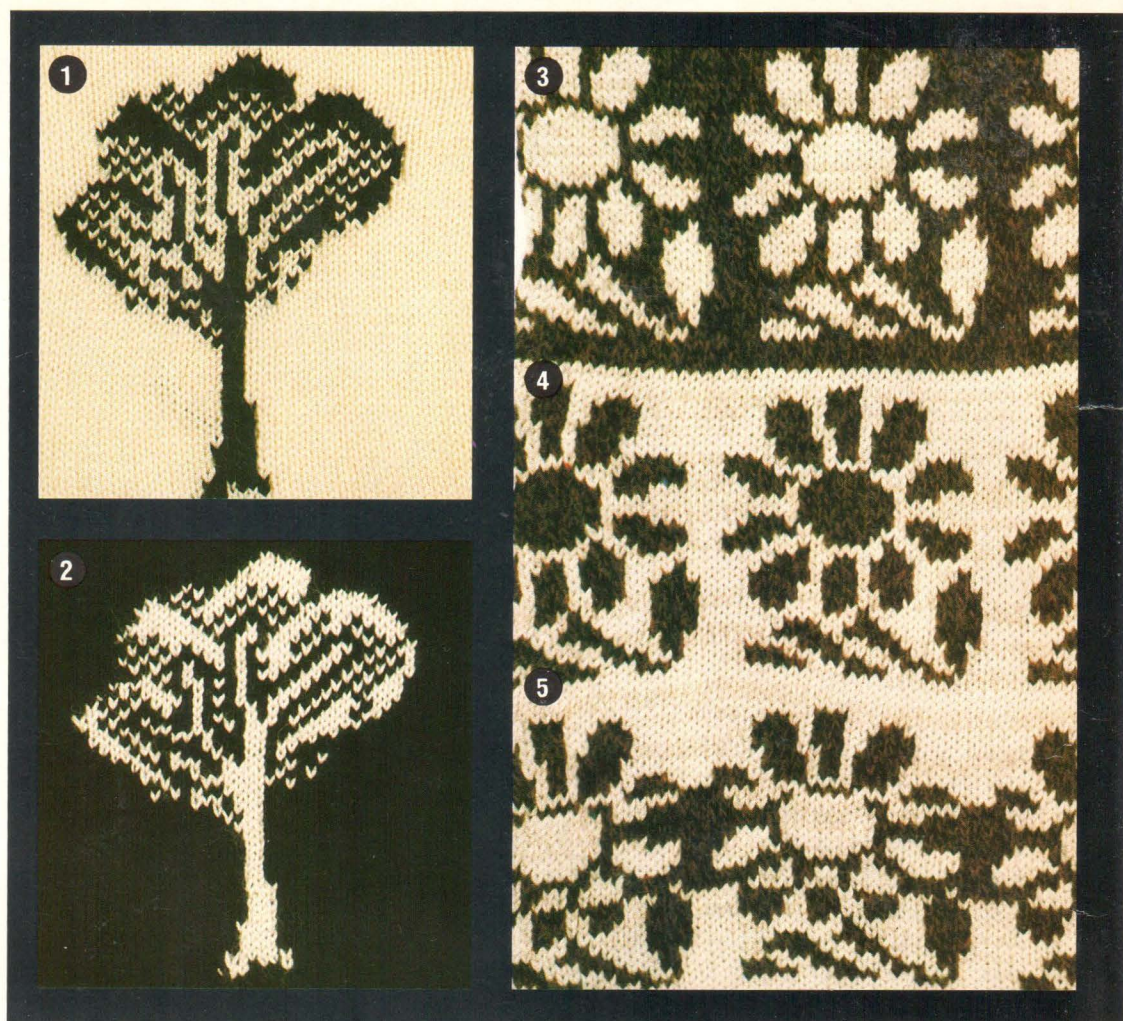nvenience I will group them into three categories — picture designs, semi-abstract designs and abstract designs. While the main purpose of picture designs is to represent a known object, semi-abstract designs, though they do feature known objects such as floral shapes, are decorative rather than primarily representative. While semi-abstract designs would still achieve their purpose if you didn't immediately recognise them as say, flowers, an animal or a golfer motif which bore no resemblance to the animal or golfer would fall rather flat! Of course it might still be attractive as an abstract design, that is an attractive arrangement of colour and shapes, but that's another story. The third category, abstract designs, are those which aim to please the eye without reference to any particular recognisable object. In this article I will be writing about colour for picture designs, moving on next time to colour for semi-abstract and abstract designs.

IMAGE REQUIREMENTS

Within the category of picture designs, there are vast variations of possible design types from complete landscapes knitted using Intarsia techniques to stick-like cartoons. As you will see I have chosen two slightly different types of design as illustrations. The flower design consists of solid blocks of colour, while the tree combines solid colour with shaded areas and also includes areas of the background within the tree shape itself. This difference is quite important for knitters, as I will show later on, but since both are picture designs, they must be recognisable as a tree and a flower which in turn means that the outline and shape of the image must be as clear as possible.

LIGHT/DARK VALUES

As I mentioned in my last article, shape stands out most strongly when the light/dark value of the background and contrast are as far apart as possible. Figures 1 and 4 show the classic dark-on-light colour arrangement

which shows the motif up most clearly. Figures 2 and 3 show the same designs with the colours reversed, so that the darker colour is the background. Notice how these motifs are not quite so easy to pick out as the first two, but the motifs are still very clear and easy to see. Figure 6 shows what happens when the dark/light gap is closed slightly, with the flower design knitted in a palish green tweed on a dark background. While this does not stand out in the same way as in Figures 1 to 4, the effect is interesting and the flower does still show up on the background. However if the dark/light difference is moved as close as it is in Figure 7, the flower more or less disappears and the design is a complete flop! There is usually a definable point at which this happens, but it can only be found by experimenting as it depends on many different factors and differs from design to design.

REQUIRED CONSISTENCY

Secondly, the dark/light relationship between background and motif must

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remain the same all the way through the knitting of the motif — a dark motif on a lighter background can't change halfway through into a motif where the background is darker than the motif. If this happens, at best the design loses clarity and looks messy (see Figure 5 where I swopped yarns for a few rows thus reversing the dark/light relationship between background and motif) and at worst is completely unrecognisable. The detrimental effects of making this mistake tend to be worse with block designs than with more intricate ones.

ADDING 'LIFE'

Having taken care to keep to these guidelines in order to keep the image as clear and well defined as possible, yet another difficulty can often crop up precisely as a result of the factors which preserve the design clarity. With clear and constant dark/light relationship it is very easy for a fabric knitted in a picture design to look flat and a little boring. (Block designs like the flower design I have used here tend to suffer more from this than designs like the tree with built-in shading, which automatically adds depth to the design.) I should point out here that what can be boring in some cases can be used in a different way with some designs, so that the starkness or flatness is actually part of the appeal of the design. Generally though, adding an extra dimension to a design can really bring it to life.

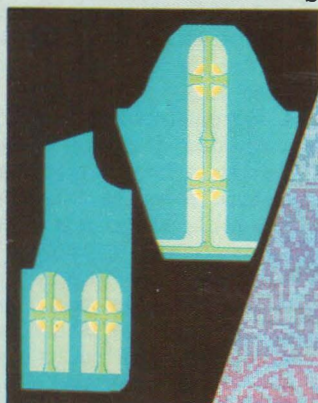One technique that is often used by knitters to create interest is to change the contrast colour so that, for example, a flower has a green stem and different coloured petals. While this adds realism and extra colour to the design, it does not necessarily add extra depth, as the dark/light relationships may well have remained more or less the same. As a result the fabric, though more interesting colourwise remains two-dimensional. On the other hand, there is a technique widely used by top designers, which is to introduce shading, using a series of very close but very slightly darker or lighter shades of the same colour in the background or contrast. Done well this adds depth, without the appearance of stripes which would attract attention away from a picture motif and detract from its impact. The effect of this technique is to somehow give the impression of light falling differently on different parts of the fabric and create the depth and interest designers look for.

This sounds fairly simple, but is in fact quite difficult to achieve with picture designs (because of the requirement for the picture to show up clearly), but it is always well worth the effort as it can make an attractive design look really stunning. Achieving good results always depends on experimenting for yourself, so here I have listed some hints and tips followed by some general principles to

FIGURES 6 AND 7   FIGURES 3, 4 AND 5   FIGURES 12 AND 13
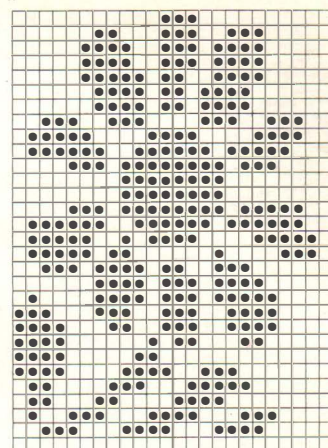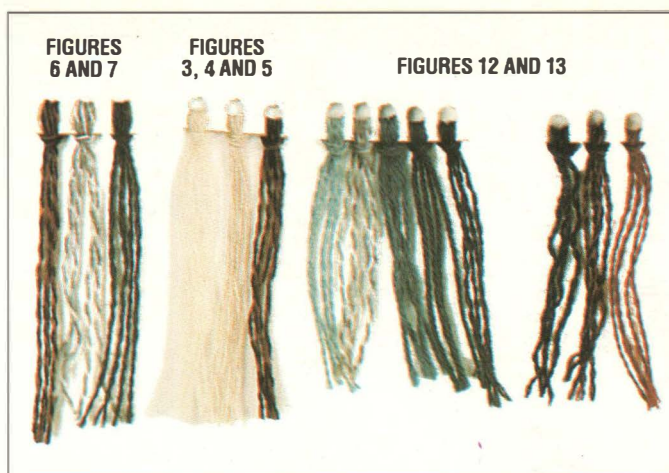
serve as a guide when you start experimenting. As you will see I have also included quite a few examples of things that work and those that don't or don't quite!

TIPS

The shading process can be helped by your choice of yarns and fabric designs:

1. You can include some yarns like tweeds which have a built-in extra dimension because they have close colours built into them. You have to be judicious about choice of these though. I have found the knitted effect is too difficult to control if the flecks in the yarn differ too widely in their dark/light value, so choose yarns with close-coloured flecks or variations. There are a few random yarns which may be worth considering if you can find any with close enough colour ranges. On the whole though I tend not to use these as you cannot control the colour changing.

2. You can use a mixture of two strands of 2 ply in very close colours to give built-in depth. These can either be twisted beforehand for a regular look, or used untwisted for a random effect.

3. Try using two strands of yarn of a similar colour but with different texture such as a mercerised cotton with a wool etc.

4. Very close colours can be achieved using two strands of yarn as in 2 above and changing the colour of one strand at a time. The other colour continues thus making the change more gradual (see Figure 8).

5. The punchcard pattern you use can also make quite a lot of difference to your results. The best designs to use are those which combine blocks of the contrast colour, areas of shading (bird's-eye or similar) and blocks of the background colour within the shape itself. (More about this under Principles below.)

PRINCIPLES

1. It is easier to achieve good results changing the foreground (motif) colour than the background, because large solid areas of the background show striping more readily.

2. If you are changing the foreground
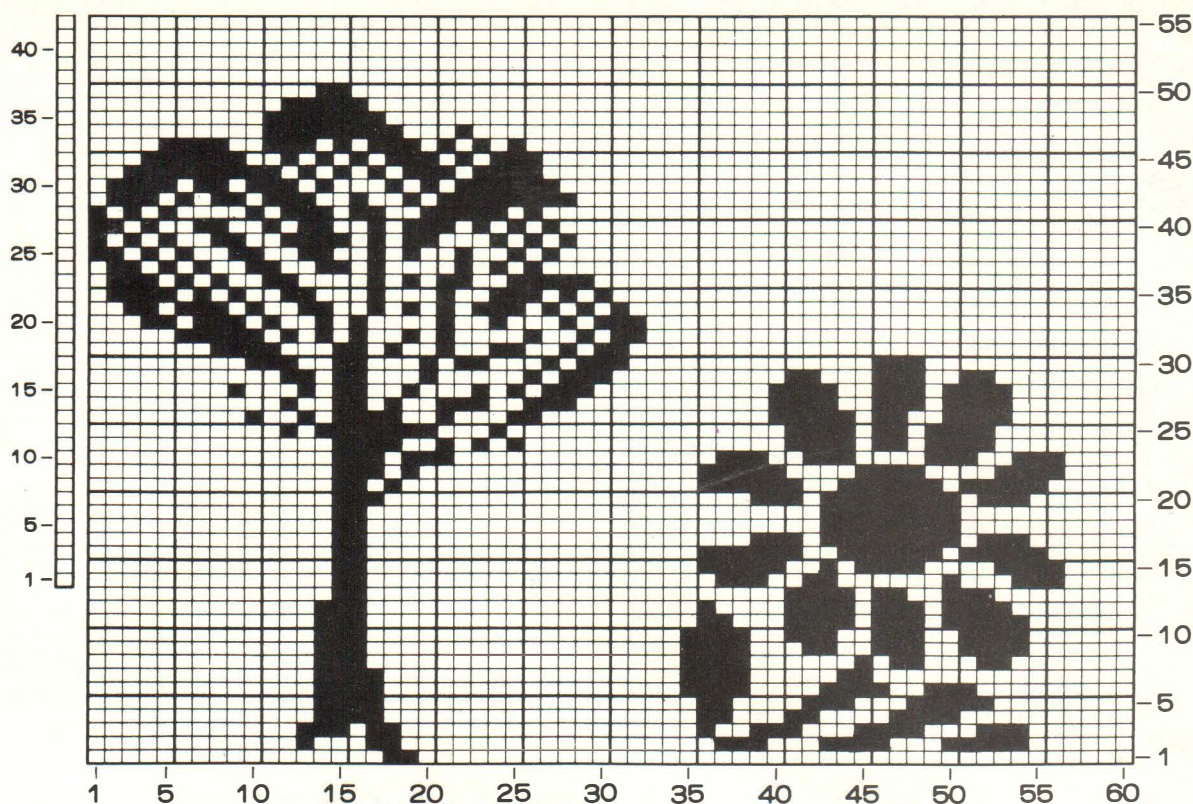
colour it is easier to achieve good results with intricate rather than block designs for the same reason.

3. Changes in the background have to be done with closer shades than those needed for the foreground motif to achieve a shading rather than a stripy effect. Compare Figure 8 with mainly foreground changes with 9, 10, and 11 with background changes.

4. Foreground colour changing is more difficult when the foreground is the lighter colour. Compare Figure 14 with foreground colour changing with Figures 12 and 13.

5. Shading stripes are easier to conceal if the changes take place at a point where the foreground design has added interest or is more intricate, as the eye tends to focus on the motif rather than the background at these places.

6. Shading is most effective when progressing in a definite direction (say dark to light and back using three shades, rather than going back and forth between two shades. Compare Figure 12 (back and forth) with the top half of Figure 13 (going in a direction).

MASTER CLASS

Example of chain scallop borders

The leaf motif and a section of yoke formed from it

Developing the leaf and superimposing it over a 'background' design

For the past two issues we have been using 'V' yoke insertions based on a one stitch, one row progression. To conclude this series I want to discuss deeper yokes where every repeat of the border uses more rows than stitches, e.g. 6 stitch rise and 8 rows repeat.

FLATTERING LINES

This deeper 'V' is useful for the flattering line it gives to a dropped shoulder sweater and for the more emphatic statement it makes on a sweater with a set-in sleeve, particularly one with a gathered sleeve head. Look at the difference in depth of insertion when the stitch/row ratio is altered on a body piece 167 stitches wide:

1 stitch/1 row   = 84 row yoke depth
6 stitches/7 rows = 98 row yoke depth
6 stitches/8 rows = 108 row yoke depth

From this, one can see that even though the body is narrowed by an armhole shaping, e.g. to 121 stitches, it is still possible to include some 80 rows of yoke before the lower border reaches the selvedge.

SET IN SLEEVES

In the last issue we saw how easy it is to use one body piece as a dummy sleeve to establish a pattern match in a dropped shoulder style. This is my method for calculating a set-in sleeve:

1. On the body, how many rows above the armhole cast off does the lower edge of the yoke pattern first meet the selvedge (a)?
2. On the sleeve, how many stitches (x) will remain at (a) above the armhole?
3. On the screen, find the row where the width of yoke pattern exactly matches x (y).
4. How many rows from y back to the bottom of the yoke border centre point (z)?
5. Subtract z from the total of the number of rows above armhole cast off to (a) plus the number of rows below armhole cast off. Begin yoke pattern on sleeve here.

BORDERS

Start by using a draft mylar paper to mark out in coloured pen several treads (stitches) and risers (rows) or a stair. Place the mylar proper over this and draw freehand within the marked steps. You may want to make a flowing pattern which uses several steps within a repeat. Read through a 950i or key directly through the PPD for screen editing.

Scroll, chain or scallop are some borders to consider. The first six stitch, eight row chain is useful in that there are several positions where the next link can be placed. If you plan to build these patterns into a library of yokes, remember the golden rule: DON'T OVERWORK THE PATTERN AT ANY STAGE. The temptation is always to continue working on the current grid, thereby limiting its future use. When the border is set, Pattern 901, Help 1, End Creation.

PLANNING INSERTIONS

To work further, i.e. begin to plan an insertion, use Main Menu 1, Create New Pattern 902, then Help 7, to lift a copy of the border. When you have completed the first repeat of the insertion save that too for the library. It is going to be more adaptable if it can be saved without the border as well as with it, and there is an easy way to do this. Help 1, End Creation. MM1 (Main Menu 1), Create New Pattern 903. Help 7, lift the insertion from 902, Help 8, Negative Step 1. Help 7, lift the border pattern from 901, Help 8, cancel negative, fit border in place, Step 1. Help 7, 903, 1; Help 8, Negative Step 1. Insertion cleared of border is now ready to go into the library.

DIAGONAL ERASE TOOL

Because the erase key used in conjunction with the diagonal cursor keys will no longer exactly fit these stitch/row progressions it takes a little more effort to erase. However, moving the border down on the vertical and/or diagonal, according to the shape of the particular pattern, is a start towards blotting out the lower right diagonal area of the screen. Any odd spaces can be keyed with the cursor and the diagonal erase tool described in the last two issues will deal with the large remaining areas.

THE YOKE DEVELOPMENT

You will see from the photograph of the Falling Leaves Sweater that what began as a repeating pattern to form a single insertion has been developed into a full yoke. It was one of those happy experiments which worked! When the sweater with the black background had been knitted it seemed a good idea to develop a further variation so the yoke was used in negative over the original background. This looked much better with the border

A section of 'falling leaf' design

The lone insertion

A section of border

Border becomes the whole yoke insertion

MASTER CLASS

removed. The inside outline of the removed border scallop is now the outline of the yoke.

SLEEVE VARIATIONS

Because the yoke is almost at the shoulder when it crosses the selvedge I chose not to repeat it on the sleeves. If it were set lower on the body I would do so. Instead I went back to what, in the example would be 903, and positioned the basic insertion pattern, with the repeat reversed and slightly overlaid, at the top of the sleeve (a). Which led to the concept of leaves falling down the sleeves. For these I used a basic leaf shape (905) slightly enlarged, using Help, Menu 8 Variations: *Reverse, Upside Down, Rotation, singly and in combination.
It was easy to make an erase tool for these too. On a new grid (say 906) take the single leaf shape prepared for the sleeve, with the cursor fill in the centre rib and enlarge the outline by two squares all round. In MM2, EDIT go to the sleeve background grid (say 907), lift, Help 7, 907, Help 8, Negative, Substitution, Cursor 1,1; Step 1. Sleeve pattern in negative is on screen. Help 7, lift leaf shape from 906. Help 8, Cancel negative and substitution. Use this leaf shape to clear the background ready for the later insertion of 905, using it in conjunction with the same Help, Menu 8 variations*. Now use Help 7, 907, 1 to lift the entire sleeve background. Help 8, Negative, Substitution, Cursor, 1,1. Sleeve background has now been cleared in readiness for the insertion of leaves from 905, using Help, Menu 8, variations*. In the same way prepare an Erase tool for the insertion at the top of the sleeve (a) also. Now if the patterns containing the single leaf and the overlaid group of leaves, along with their erase tool, are also kept in the library, it is a simple matter to place them over a different background, or to reposition them. The second photograph shows a daisy pattern used as a single insertion, which I have since developed into a fully patterned yoke. And of course, if you are clever enough there is nothing to prevent the entire border and yoke from being drawn freehand.

A USEFUL DESIGN AID

A last thought: Do you ever use the facility of Help 10, 2 (Increase Pattern Area) as a designing aid? Just a quick example, using a play on diagonal stripes. Begin with a small grid; mine was 14 x 16 (910). Set the stripe pattern at one side. Set the contrast motif which will separate the stripes, at the other side. If the stripe is to be a two row progression remember that there is no need to draw it this way. HM 8, Double Length will do this for you. The plan is to divide the body width into two parts; one third at the right, two thirds minus the width of the contrast motif panel at the other side. So over a planned total width of 180 stitches MM1, Create New Pattern of 112 stitches x 160 rows (911). Lift a full repeat of the stripe from 910, HM 8, Double Length (i), Horizontal spread (ii), Vertical spread (iii). Fill the grid. HM7, 911, 1, lift the entire pattern into memory. HM 10, 2, increase the grid size to 180 stitches x 160 rows. HM 8, CANCEL (i), (ii) and (iii). Set Reverse and Negative. HM 2, transfer cursor to Stitch 121, Row 1. Step 1; remainder of screen is filled with reverse and negative of original stripe. HM7, 911, 1 lift the entire pattern into memory. HM 10, 2, increase the grid size to 180 stitches x 210 rows. HM2, Transfer cursor to stitch 1, row 160. HM and CANCEL all variations, set UPSIDE DOWN. Step 1; remainder of screen filled with pattern moving in reverse.
HM 7, 910 frame and lift a full repeat of the contrast motif. HM 8, CANCEL all variations, set Vertical spread. Stitch 113, Row 1, Step. Check positioning and appearance of contrast motif at row 160; it should be placed so that it is centred where the pattern starts to reverse, and it may look better in Negative. When properly positioned, 1 to confirm. If necessary tidy up area where stripes meet contrast motif. To emphasise the point where the stripes meet I have created a larger diamond which echoes the play on positive and negative.
The sleeves can be lifted directly out of the body with the contrast motif centred OR you may prefer to use the

Falling leaves sweater

Daisy pattern

diagonal stripe only, with one sleeve knitted in the positive and the other in the negative. In this case the sleeve pattern needs to be no more than a full repeat of the stripe, setting pattern variation switch 1 on the knitting machine to the upper position for the second sleeve. The trick in this method of programming is always to lift the whole pattern (Help 7, Current pattern no, 1) before going to Help 10, 2 to increase the pattern size.

I hope that these ideas will inspire you to make more use of your PPD.

Step by Step

Step 1. Place a marker whilst knitting back — at bottom then top of pocket placement.

Step 2. When back is complete, knit the pocket lining, by picking up stitches between markers.

Step 3. On front, when start of pocket placement is reached cast off a few stitches (for depth of edging required). Knit the same number of rows as between markers on back and cast on the same number of stitches again.

Step 4. When front complete, work the pocket welt between the stitches cast off and cast on. Join side seams — leaving a gap at pocket placement position.

Note: On illustration bottom of pocket welt joined to front, top still to be sewn down.

Step 5. Turn to inside, fold pocket lining on to front and slip stitch in place.

Step 6. The finished pocket as it appears on the garment.

Step 7. If you are working smaller sizes, then pocket lining could be knitted directly on to the back edge — cast on and knit rows for pocket size required, then cast off the same stitches when lining is large enough.

Hints: If you are unsure about how big to make the pocket or picking up stitches sideways to 'match' main tension correctly here is an easy way to work things out.

1. Check your tension for the main garment — e.g. 28 sts and 40 rows to 10cm.

2. For a child's pocket. make it this size — so mark out 40 rows on back, pick up 28 sts on front for pocket welt between cast on and cast off stitches.

3. For an adult pocket, make it 1.5 times the swatch size — 60 rows between markers and 42 sts for front pocket welt from our previous example tension.
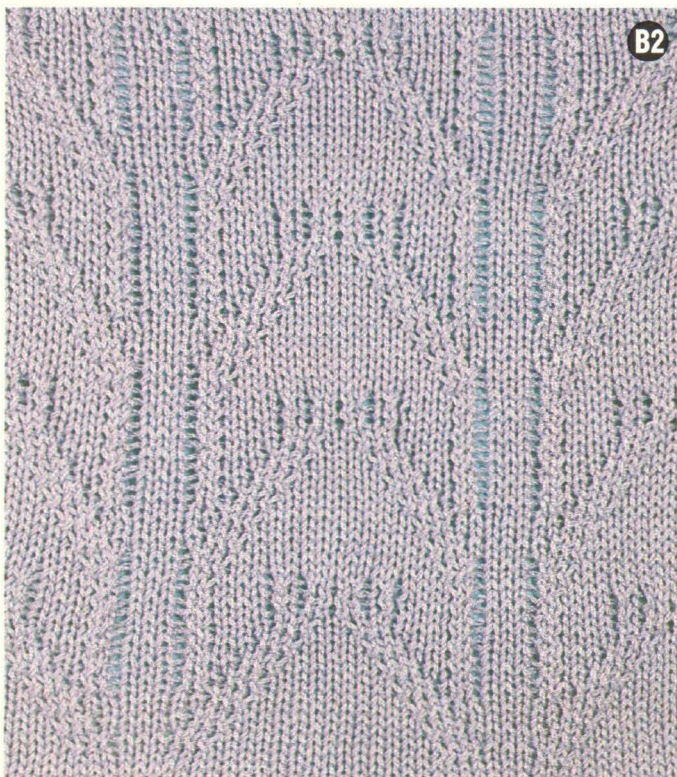
30

A

B1

B2

Stitch Pattern
Library

5 Build up your Stitch Library — pull out and keep section with ideas for ALL machines

Summer fabrics work delightfully in open and slightly textured fabrics. Amongst the designs this month are no less than five different lace techniques, including a couple for double bed work. With the current fashion for soft textures, some of the designs feature openwork tuck or slip and we have even combined both pattern settings in Sample L2!

If your machine doesn't have a lace transfer carriage, then check out the designs for thread/punch lace, drive lace (release stitch to Passap/Pfaff owners) and the double bed transfer patterns. Whatever your machine, we have ideas and patterns that can be used to advantage on much of your summer knitting.

C1

C2

E3

D

F1

E1

F2

E2

G

H1
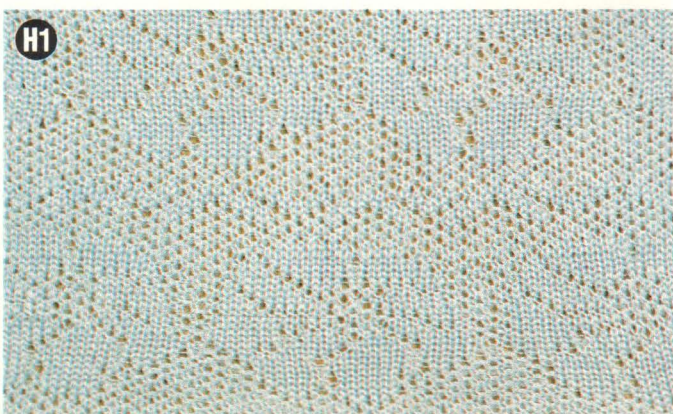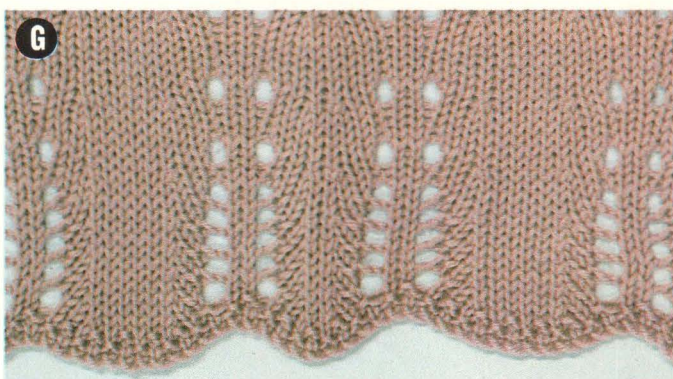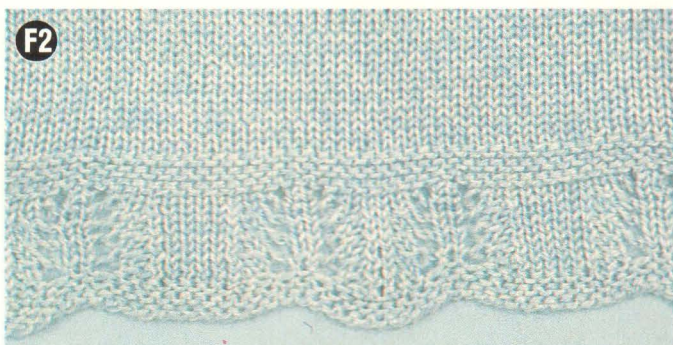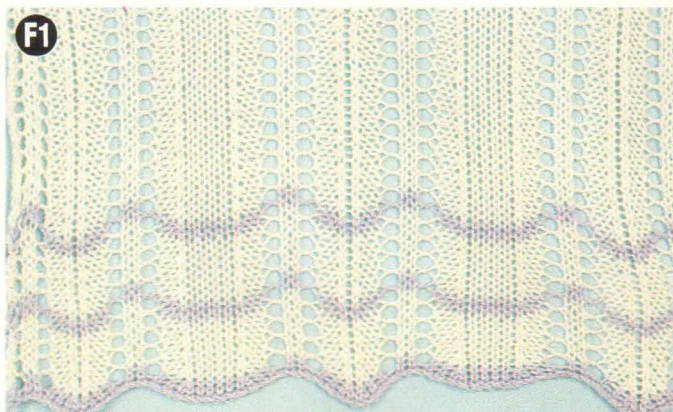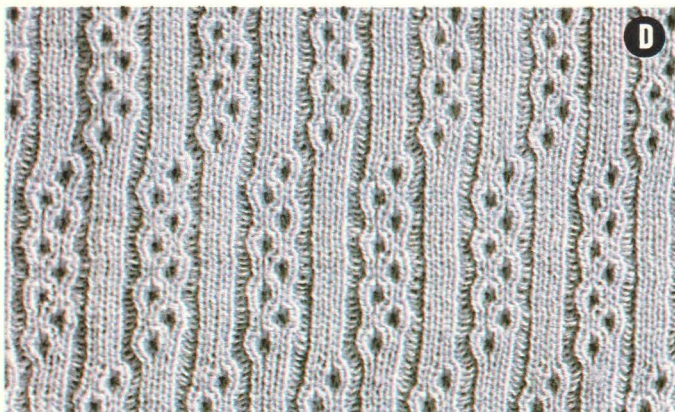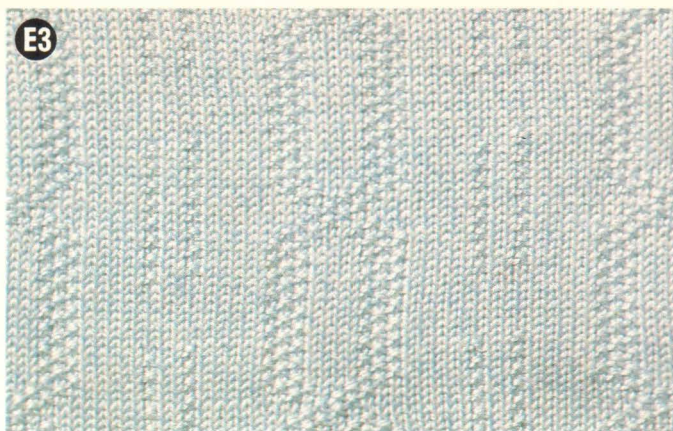
DROPPED LEAF LACE

Pattern A Pattern Chart repeat 24 stitches and 74 rows

Knitting repeat 24 stitches and 22 rows.

Designed for Japanese machines with lace transfer carriage.

The lace patterning results in a delightful scalloped edge, if it is commenced immediately after :

(1) Casting on by hand.

(2) A narrow hem.

(3) A tiny rib edging.

The scallop 'sets' best if casting on is worked using waste yarn — separate from the main yarn with a row of nylon cord. Leave the waste yarn in place until any steaming or pressing is complete and only remove it when the fabric is cool and dry.

Work as fashion, multi-transfer lace.

Transfer and knit sequence thus:

LC 6 passes, K2 rows
LC 8 passes, K2 rows
LC 8 passes, K2 rows
LC 8 passes, K2 rows
LC 4 passes, K2 rows
LC 6 passes, K2 rows
LC 8 passes, K2 rows
LC 8 passes, K2 rows
LC 8 passes, K2 rows
LC 6 passes, K2 rows
LC 4 passes, K2 rows
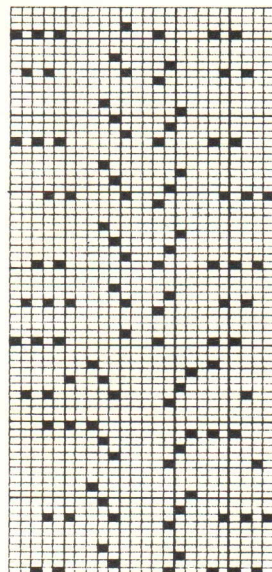
LACY SHIELDS

Pattern B Pattern Chart repeat 24 stitches and 72 rows

Knitting repeat 24 sts and 18 rows.

Designed for Japanese machines with lace transfer carriage.

When worked as fashion/multi-transfer lace, edge scalloping is obtainable by using the techniques for starting the work as given in patt A.

Pattern B1

Fashion or multi-transfer lace. Transfer and knit sequence thus:

LC 8 passes, K2 rows

This transfer and knit sequence is repeated throughout.

Pattern B2

Suitable only for Brother machines with fine lace capability. Set lace carriage to F and work the transfer and knit sequence as given for A1. The resultant design gives a fine texture which could be as suitable for some men's styles as well as women's wear.
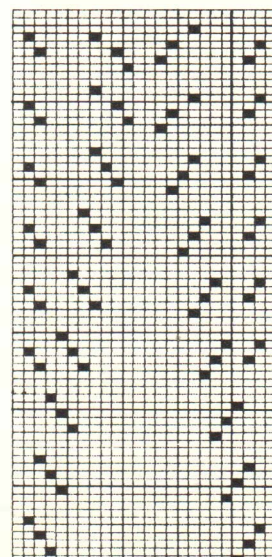
SEMAPHORE DROPS

Pattern C 24 stitches and 12 rows

Suitable for Japanese 24 stitch repeat machines. There are two distinct and different styles of lace available from the same stitch design.

Pattern C1

Suitable only for Silver and Toyota machines with a lace carriage which knits and transfers simultaneously — as this is 'plain' lace. Work select/memorise row from L to R for result as seen.

Possible Variation

With plain lace patterns it is always worth trying starting off on the 'wrong' row or direction as changes of direction can change the look of the design dramatically.

Pattern C2

Worked as thread or punch lace. Sample shown was worked on double length/elongation, using a bright acrylic as the thread lace yarn. The pattern could also be worked on normal rotation. The difference in the thicknesses of yarn used obviously controls the size of the lace holes. So if worked on a chunky machine using a chunky yarn and a fine cotton as the lace thread, then even on normal rotation the holes would be quite large.

Possible Variations

If the design were punched negatively, then it would also be suitable as a tuck stitch pattern — both on single beds and on full needle rib fabrics. For a fine texture look allow the card to rotate normally. To increase the tucking depth, set the machine for double length/elongation. A similar needle arrangement as shown for pattern 'D' could be used on both single and double bed tuck fabrics.
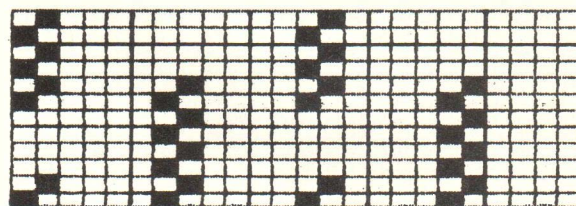
OPEN BUBBLE RIB

Pattern D 40 stitches and 32 rows

Shown as a 40 stitch repeat, the actual repeat factor is 20 stitches. Thus the design is suitable for Passap/Pfaff machines, Singer machines with 60 stitch repeat systems or Japanese electronics.

Arrange needles as shown in the diagram. The basic principle of the missing needles is that the tucking stitches are flanked on each side by a knitting stitch, then 'outlined' by the missing needles. On Passap/Pfaff FB set for AX, L arrow depressed, BB set to N throughout. If card is punched in reverse, then Deco can be set to 4, otherwise, set to 2.

For Japanese electronic machines, mark/program the design in reverse.

Possible Variations

1. Don't alternate the pattern. Repeat it across the card/electronic sheet so there is only a gap of 3 plain stitches between the patterning. The pattern will then be continuous bubble ribs.

Note: If you only repeated the first 16 rows — giving alternately plain ribs, then over a garment the fabric would be unbalanced, as the tuck sections would be much shorter than the rib sections. However, worked like this as a fancy edge, the resulting scallops could be attractive.

BB (MB)
FB (RB)
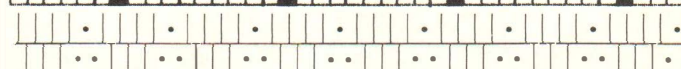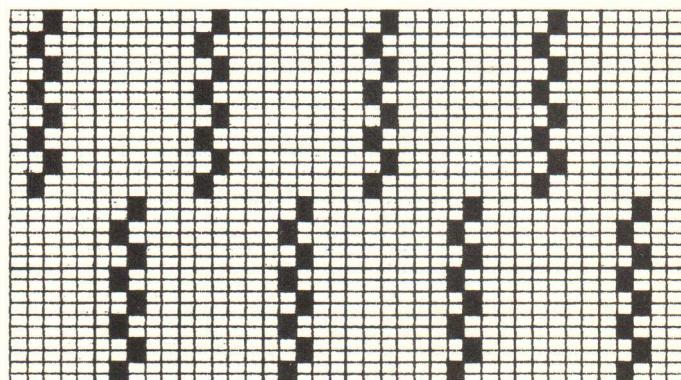
MOCK CABLES

Pattern E 24 sts and 23 rows
Suitable for Japanese machines with thread/punch lace or garter carriage facility.
Pattern E1
Worked on a chunky machine with the 'lines' between cables omitted, in punch/thread lace. Normal rotation.
Pattern E2
Worked as thread lace on a standard gauge machine, double length/elongation set to increase the hole size and texture depth. Design punched exactly as shown.
Pattern E3
Worked on the garter carriage using normal rotation for softly textured moss stitch cables.
Possible Variations
1. Double length could be used on garter carriage version.
2. The design can, of course, be worked as a Fair Isle pattern. Knitted like this, it could be worked on any repeat (40 or 60 stitch), simply by adjusting the spacing between 'cables'.
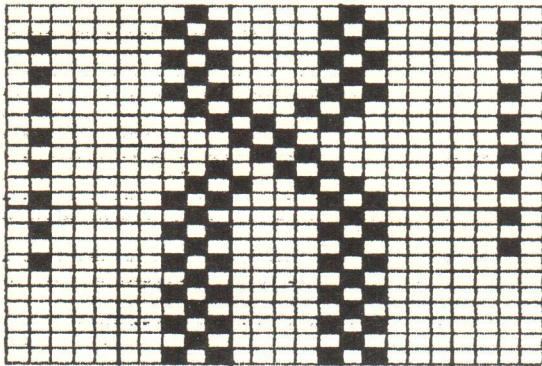
FAN LACE

Pattern F Pattern Chart repeat 24 sts and 40 rows
Knitting repeat 24 stitches and 10 rows.
Worked as fashion lace with variations. Transfer and knit sequence used for lace in both samples thus:
LC 8 passes, K2 rows.
This transfer and knit sequence is repeated throughout.
Pattern F1
Cast on by hand after waste yarn, using contrast and K2 rows. Using main yarn work 1 complete pattern — 5 sets of LC passes (as above). After the 5th transfer, K2 rows contrast. The movement of the stitches due to the lace transfers create the wave effect.
The stripe(s) exaggerating the wave effect can be used all-over, but are most effective for current fashions if a few repeats only are done at the edges.
Pattern F2
Using garter carriage, cast on and knit approx 4 — 6 rows garter stitch. Commence lace transfers, using main carriage for the knit rows immediately after the last garter stitch row. Work a repeat of 5 transfer sets in all. Work a further 4 — 6 rows garter stitch with the garter carriage, before continuing in stocking stitch.
This delightful edging could be used in a great many ways and is a quick and easy way of adding interest to a simple tunic or summer top.
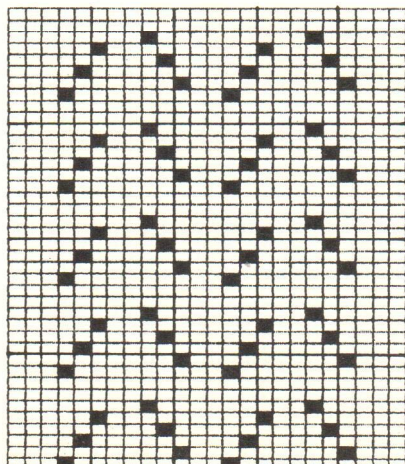
GRADUATED FAN LACE

Pattern G 24 stitch repeat — number of stitches and rows involved in the pattern can be simply amended as desired.
This pattern can be worked on any machine and in single or double bed work, as this is the manual equivalent of Pattern F with a slight row variation. See diagram for needle arrangement and the basic transfer. For sample as shown (which was made on a chunky machine) work thus:
(Work transfer, K2 rows) 4 times in all.
Work transfer, K4 rows.
Work transfer, K6 rows.
Work transfer, K8 rows.
Work transfer, K10 rows.
Continue in stocking stitch.
Shown worked on single bed on a chunky machine it gives a dramatic edging effect. To add further interest and prevent any risk of the edge curling, the cast on (over nylon cord following waste yarn) was an 'e' wrap. Knit the row, then manually reverse alternate stitches, by undoing them and hooking them up again using a latch tool. Knit the row. Repeat the reversal, but this time over the alternate stitches not reversed last time. Knit the row and commence the lace transfer pattern. The edge effect is slightly corded.
Possible Variations
1. Full needle rib variation could be done with transfers on one of either beds, or simultaneously on both beds.
2. Could be worked whilst using the garter carriage, garter stitch is a good 'foil'. However, do ensure that all needles are lined up correctly in WP before allowing the garter carriage to knit the next row. If needles are left forward, they could damage the garter carriage needle (and be damaged themselves). If empty needles are accidentally pushed a little far back, they might end up in NWP — in which case the garter carriage will assume that they mark the end of the row and turn before the full width of the row is finished.

24 stitch repeat — can be adjusted as desired
One transfer section shown — follow written directions to completely reproduce the sample
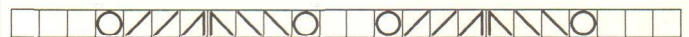
KEY

☐ Stitch left in situ	△ Stitch transferred from R and from L on to centre stitch
╱ ╲ Stitch transferred either to L or R	○ Empty N in WP

FLORAL MIST

Pattern H 24 stitches and 72 rows
Suitable for 24 stitch repeating systems.
Pattern H1
Worked as punch/thread lace using normal rotation — double length could also be used.
Pattern H2
Worked as Fair Isle.
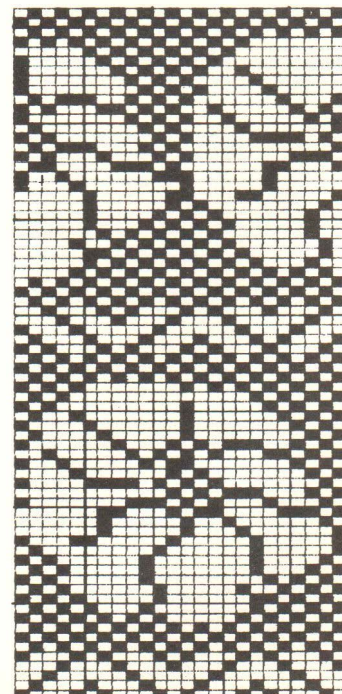
BORDER LINES LACE

Pattern I 24 stitches and 52 rows

Suitable for 24 stitch repeating systems with either plain lace (knit and transfer simultaneously) or thread/punch lace facility.

Pattern I1

Worked as a plain lace transfer.

Work select/memorise row from L to R.

Pattern I2

We worked our sample on a chunky machine using the thread lace setting with the punchcard on normal rotation. Main yarn was chunky and the thread lace yarn was a bright acrylic.

Double length could also have been used.
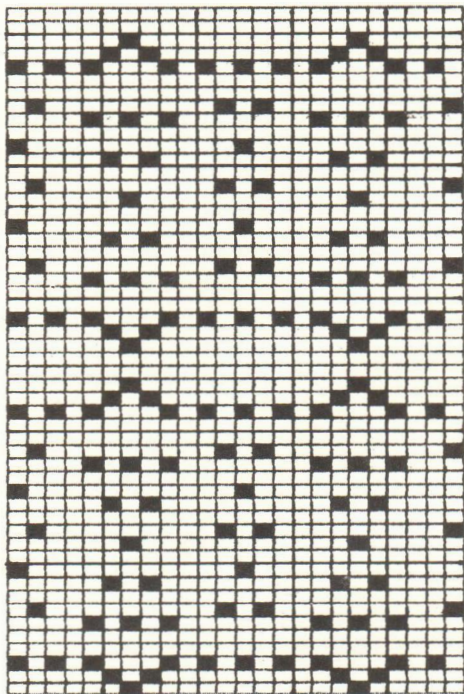
DIAMOND FLOWER BORDER

Pattern J 24 stitches and 46 rows

Suitable for 24 stitch repeating systems with ribber carriage. A drive lace carriage speeds up the work for pattern J2, but is not essential. The following general instructions are valid for both samples:

Cast on in rib desired — select rib welt as you would for a stocking stitch garment. Once rib complete transfer all stitches on to the ribber bed, pushing needles on main bed to NWP. Set RB tension to that approximating to stocking stitch — one whole number. For example, if you would normally knit that yarn on T7 on the main carriage, use T6. If you have a drive lace carriage, use it to select RB needles to UWP. If you don't, use the flat edge of your 1x1 ruler to push needles to HP, ensuring the RB carriage is set so that they will knit. When no stitches have been knitted on the main bed, then ribber stitches may knit 'cleaner' if they are raised in this way, throughout the pattern. Knit 2 or more rows on ribber, ending CAL, then pitch 'H' push corresponding MB needles to WP. Push 2 — 3 end needles on MB back to NWP (so there are at least 2 more needles at each edge on the RB than on the MB. Set MB carr to select/memorise without K and take to R. Release card and set MB carr to slip/part/empty (T set to same or slightly smaller than RB carr).

Pattern J1

Use double length/elongation, or, if this facility is not available, punch 2 rows for each one marked.

K 2 rows. *Transfer stitches formed on the main bed on to their corresponding needle on RB. Always transfer in the same direction throughout, i.e. if you lean the transfer bodkin to the R for the first stitch, do it with all the stitches on this and subsequent rows. K4 rows*. Repeat from * to * throughout.

Pattern J2

Worked as drive lace/release stitch.

Use normal rotation. Set MB carriage tension as desired for large (T higher than RB carr) or small 'holes'. K1 row. *CAL and a loop formed on MB needles according to pattern. Release loops from main bed (use drive lace carriage if you have one, otherwise use the straight edge of the ruler to push MB needles fully forward and then back to WP to release stitches). K2 rows*. Repeat from * to * throughout.

Possible Variation

Where thread/punch lace facility is available, it can be worked as thread/punch lace. Sample K2 shows a larger version worked in this technique. Pattern can be used on normal rotation or double length.
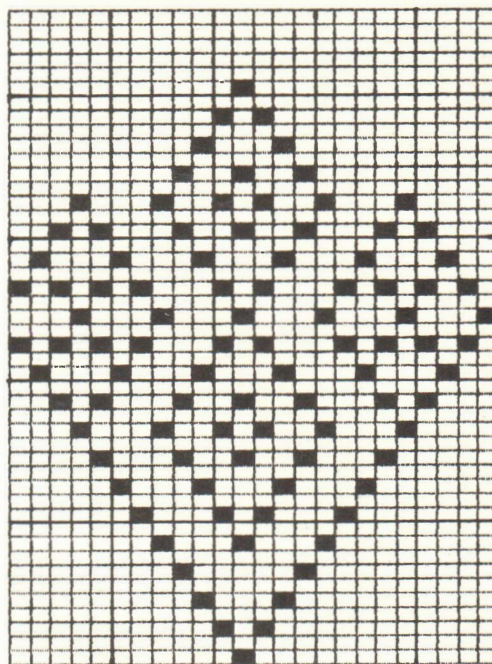
LARGE DIAMOND FLOWER BORDER

Pattern K 40 stitches and 59 rows

Version K1 is suitable for Passap/Pfaff machines or electronic Japanese machines. Version K2 suited to Japanese electronic machines with thread lace facility. The basic design has been converted to a 30 stitch repeat, which can be used on Singer 60 stitch repeating systems, see Chart K(A) — to work K1 only.

Pattern K1

Use double length/elongation and negative switch on Japanese electronics (pattern will naturally double on Passap/Pfaff). Work in full needle rib. Japanese machines, tuck on MB, knit on RB. Passap/Pfaff — AX on FB and N on BB.

Pattern K2

Use double length facility and work as thread/punch lace.

Possible Variations

1. Transfer lace pattern — can be worked as given for Pattern J1. Passap/Pfaff machines can use U100E or U70 carriage to expedite transfers.

2. Can be used as drive lace or release stitch.

3. Can be used as a Fair Isle or double Jacquard design.
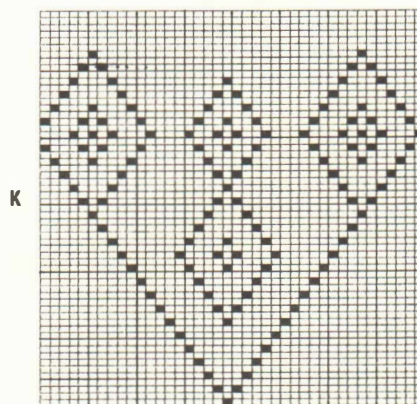
K
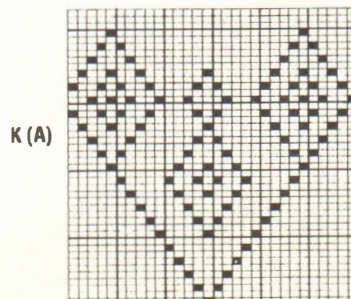
K (A)

DIAMOND MESH

Pattern L 24 stitches and 58 rows

Suitable for 24 stitch repeat systems, but can be readily adapted for other repeats.

Note: For all versions, punch card in reverse, or use negative button on electronics.

Pattern L1

Work as single bed tuck stitch.

Pattern L2

Set carr to tuck from R to L and slip/part/empty from L to R — this gives a softer look to the fabric.

Pattern L3

Work in full needle rib. MB set to tuck throughout and RB set to knit. Sample shows elongation/double length used, but this is optional.

Pattern L4

Work in full needle rib using elongation/double length. MB carr set to slip/part/empty and RB carr set to knit throughout. A very subtle effect, lovely for a classic look.
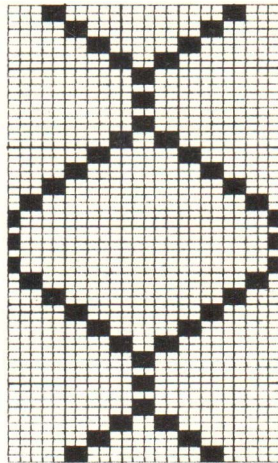
EMBOSSED FLOWER

Pattern M 30 stitches and 30 rows

Suitable for Brother electronic machines with garter carriage for version M1. Suitable for all machines with ribber in version M2.

Pattern M1

Work in garter stitch. We used pattern double length.

Can be used as a single motif or a border. The effect is equally dramatic whichever side of the fabric is used.

Pattern M2

Work as manual embossed design, from Chart M(A). Transfer stitches after welt on to main bed desired. On the 'other' bed, work from chart and push needles into work as marked. When square 'becomes' blank, transfer stitches back on to 'main' bed again.

If the design was worked as a border on a garment, the difference in fabric thickness would form a wave curve, making a subtle and attractive edge.
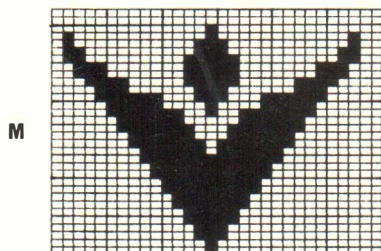
M
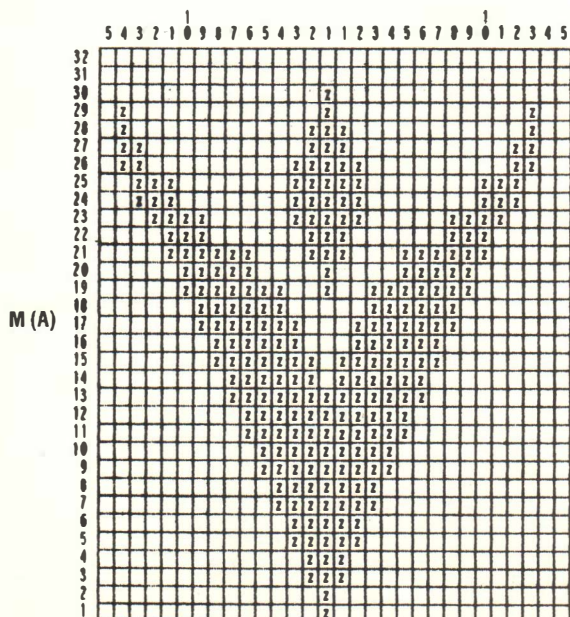
M (A)

COMBINATION ZIG-ZAGS

Pattern N Plain lace N(A) Pattern Design Chart 24 stitches and 20 rows
Knitting repeat 24 sts and 12 rows.
N(B) 24 stitches and 28 rows.

The lace is worked as multi-transfer/fashion lace, however, if desired an alternative lace design could be easily substituted.

Pattern N1

Worked as all-over transfer lace. Knit and transfer sequence thus:

LC 2 passes, K2 rows
LC 4 passes, K2 rows
LC 4 passes, K2 rows
LC 2 passes, K2 rows
LC 4 passes, K2 rows
LC 4 passes, K2 rows

Repeat this sequence throughout.

Pattern N2

The cards were alternated to give one complete pattern of Fair Isle, using N(B), then changing to N(A) for lace repeat (this is the point where another lace design could be substituted). Once lace pattern complete, a further repeat of N(B) was worked in Fair Isle. This could form an all-over pattern or a deep bottom border for a garment.

Pattern N3

You will need to punch N(B) in reverse or use negative button for this design. Work one repeat of pattern N(B) in tuck stitch, ending with 2 plain knit rows. Turn work, using waste yarn or a garter bar and knit 2 rows. Work one repeat of lace pattern N(A), ending with the last 2 knit rows. Turn work as before. Use N(B) and continue in tuck stitch throughout.
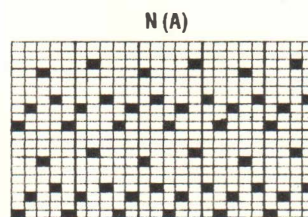
N (A)
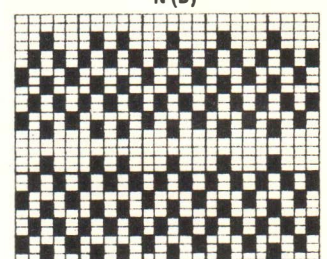
N (B)

FANCY 'RIB'

Pattern O 24 stitches and 16 rows

The basic repeat is highly adaptable and the same idea could be adopted for any patterning system, simply by altering the distance between tucking needles.

Japanese machines will need to punch pattern in reverse or use negative button.

Pattern O1

Arrange needles as shown in the diagram. The principle is that the two stitch gap between the tucking needles is left empty, so that the tucking can form attractive float lines in the space. Worked in tuck stitch throughout, the lower part of the sample shows normal rotation, whilst the upper part shows double length/elongation used. The finer the yarn, the deeper the tucks you can make.

Pattern O2

Using the same principle as in O1, this was worked in full needle rib, using the needle arrangement given in the diagram. Double length/elongation as set. MB carr set to tuck, RB carriage set to knit throughout.

As you can see, starting the pattern immediately after casting on creates an attractive scallop edge border.
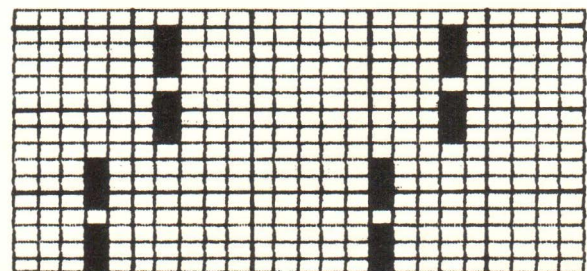
Single bed arrangement

Double bed arrangement

H2

J1

K2

I1

J2

L1

I2

K1

L2

L3

L4

M1

M2

N1

N2

N3

O1

O2
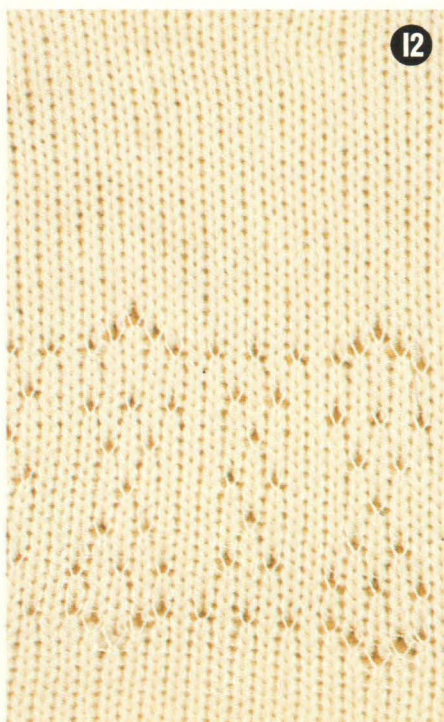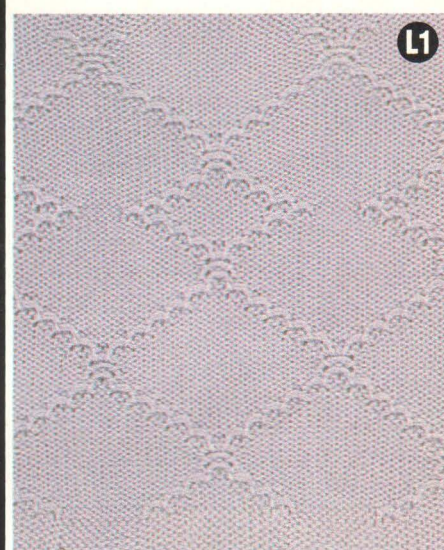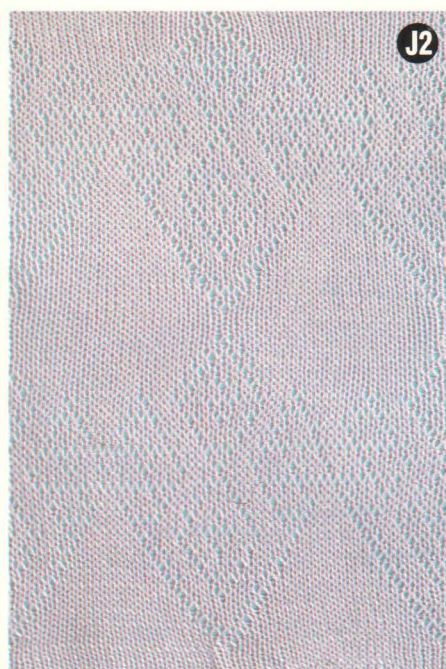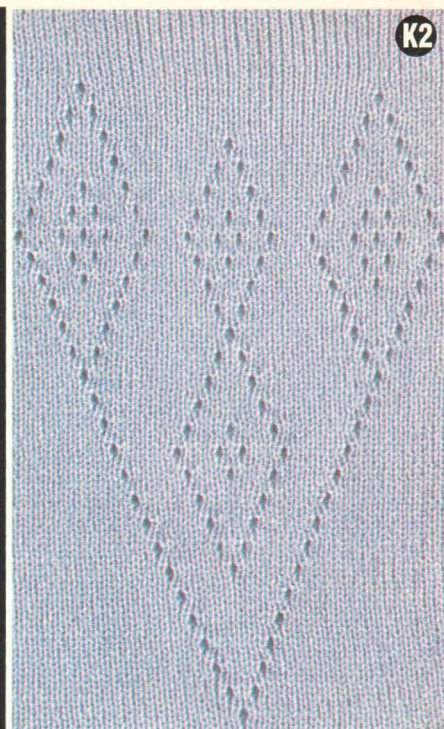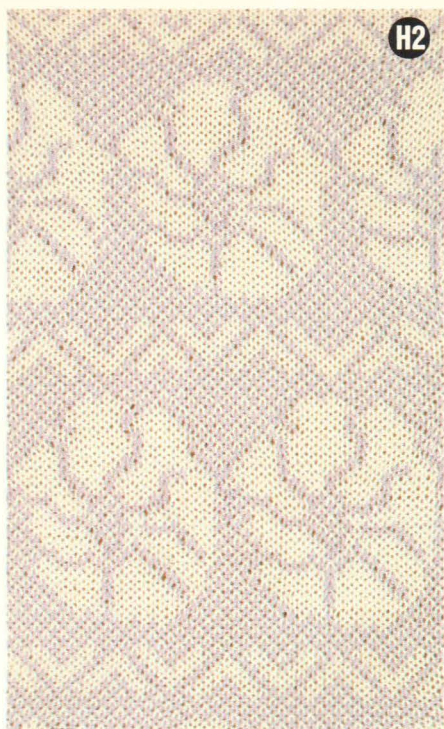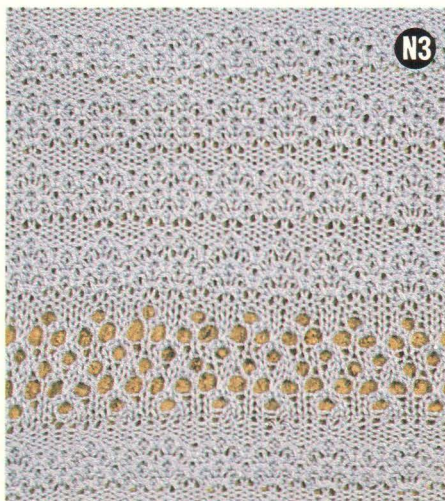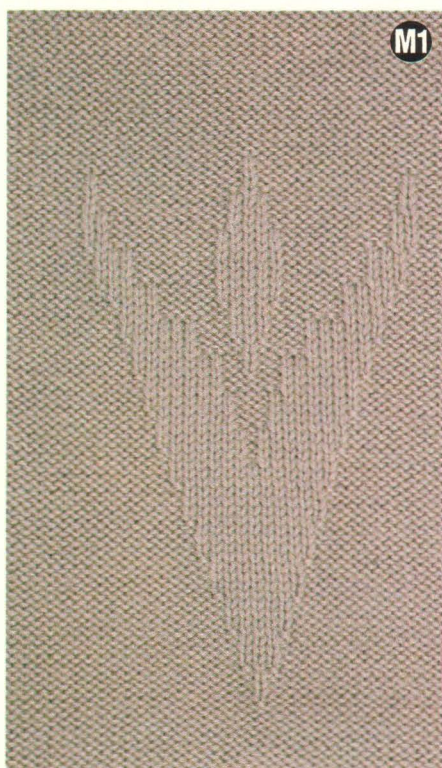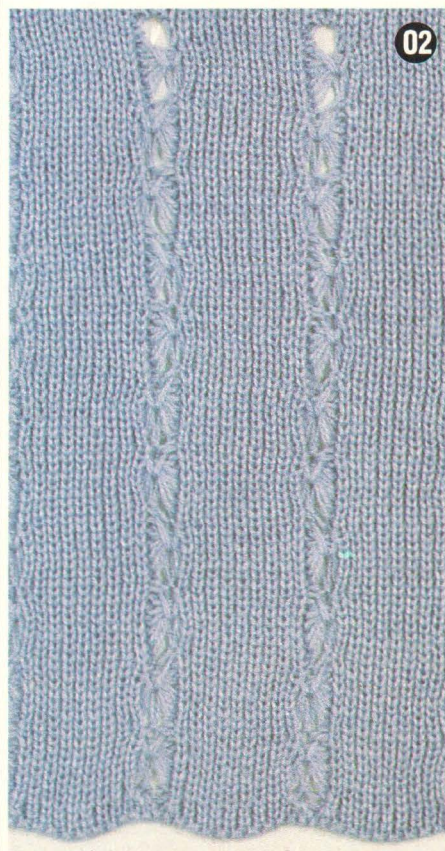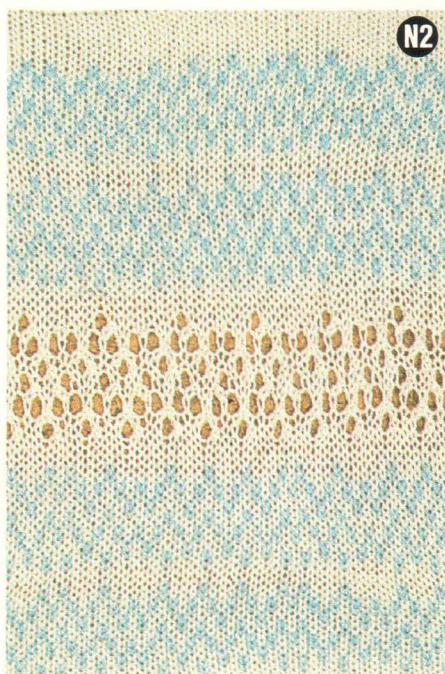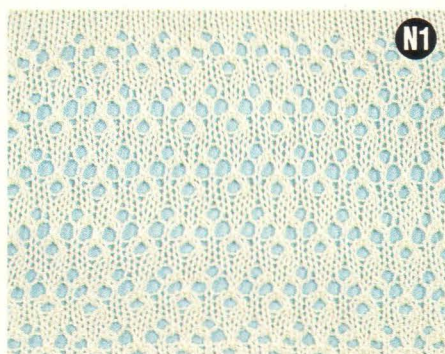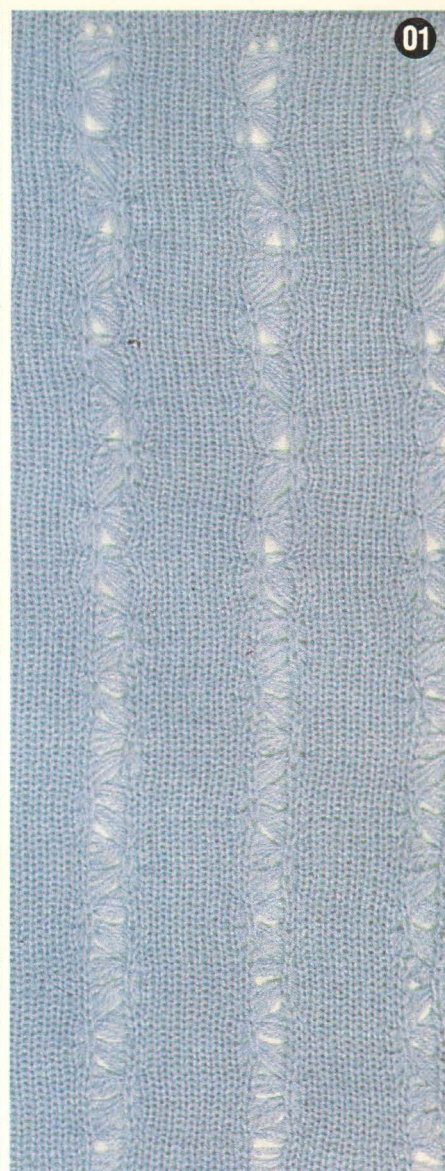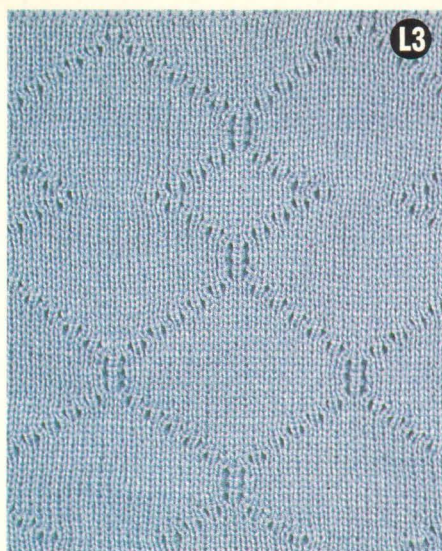
Aline Trott
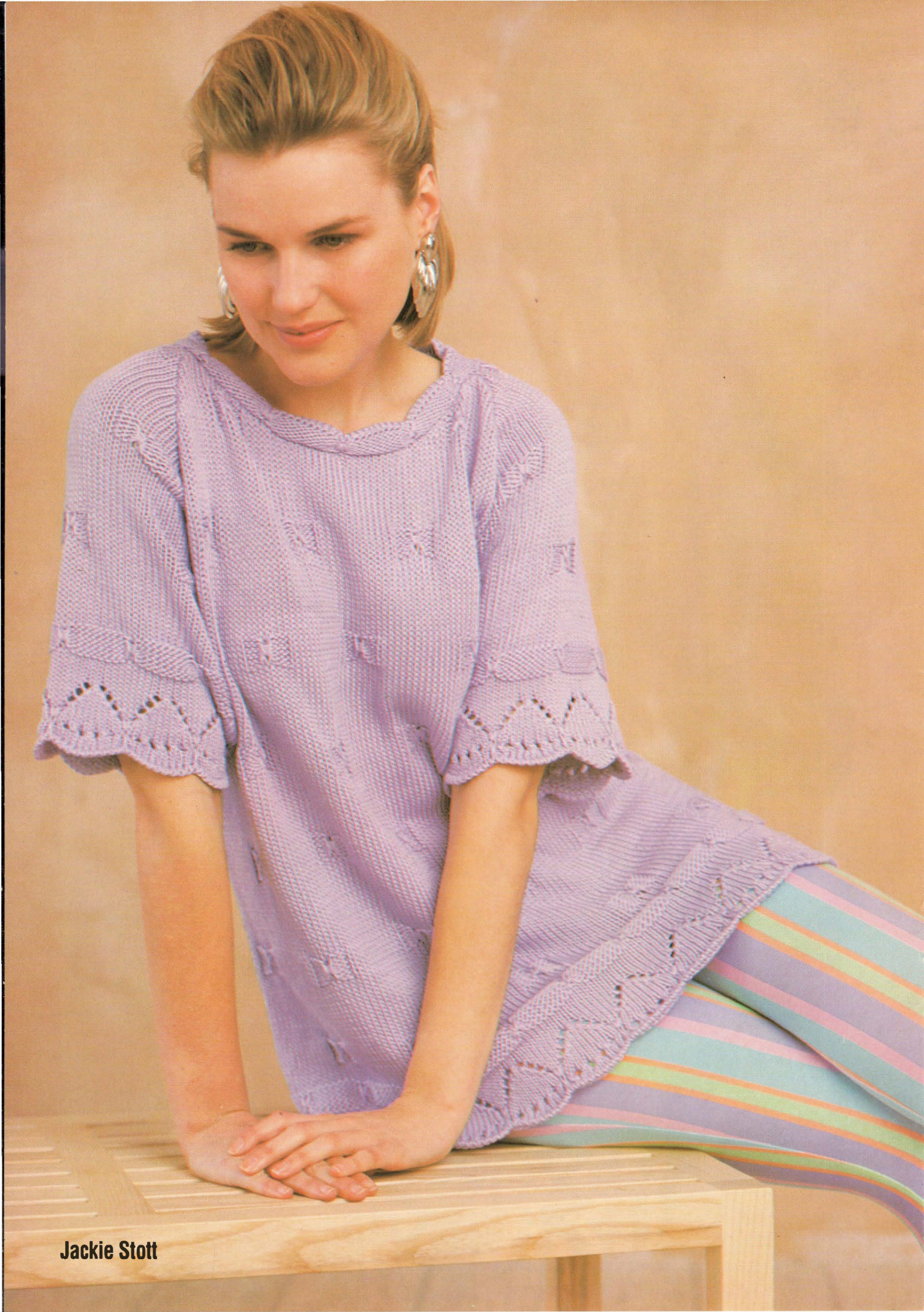
Jackie Stott

SIZES

To suit bust 71-76[81-86:91-96]cm.
Finished measurement 88[97:106]cm.
Length 68.5cm.
Sleeve seam 16.5cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Brockwell Mercerised Cotton (8 strands).
1 x 650[675:700]g cone in MC.

MAIN TENSION

21 sts and 27 rows to 10cm measured over st st, after washing, drying and steam pressing and overnight 'resting' (tension dial approx 3•).
Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 44.

NOTE

Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

SPECIAL NOTE

It is important to leave the ribber comb on as the main part of the garment is knitted using the ribber, it is therefore also easier to transfer stitches to the ribber for the long section of garter stitch at the top of the border than to finish on WY or use a garter bar. If the knitting is reversed instead of transferring to the ribber the red and green Ns marked for patterning will not line up when the knitting is reversed back again.
To ensure all stitches knit properly after the five rows of tuck, pull the knitting down and push all Ns to 'E' position. Cancel hold on ribber carriage and then knit across.
Before starting to knit, mark the following Ns L of '0' with a green felt tip pen on the N indicator strip (the number strip running under the Ns). 6:16:26: 36:46:56 and R of '0' 5:15:25:35:45:55
Mark the following Ns L of '0' in red felt tip 1:11:21:31:41:51 and R of '0' 10:20:30:40:50.
As the tensions vary on the border over the 31 rows, I have started at RC 000 for the bodice as this section is done to the above tension square dimensions. To avoid confusion I have carried on counting consecutively from row 31 on the sleeve because of the shaping instructions.
Brother machines: Slide lever II is only

Lady's Chunky Short Sleeved Tunic
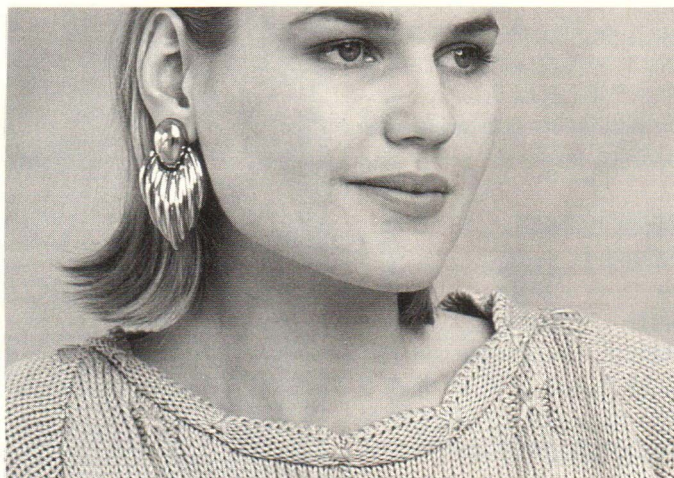
DIAGRAM 1

used on the hems, all the rest of the work on lever I.

BACK

With RB in position set machine for FNR. Push 92[102:112] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for FNR. CAR. Using MC, T••0/••0 cast on and K4 tubular rows. Transfer sts to MB. Set carr for HP. Bring forward to HP all the red marked Ns.
Set RC at 000. T4, K1 row. T2, K4 rows. RC shows 5. Set carr so HP Ns will K. Transfer sts to adjacent Ns as shown in Diagram 1 and push all Ns to HP,

including empty Ns and K 1 row. Set carr for HP. Bring forward red Ns again to HP and K 5 rows. RC shows 11. Set carr so HP Ns will K. Transfer sts either side of tuck stitches as shown in Diagram 1 and push all Ns forward. K2 rows. RC shows 13. Continue lace transfer pattern as shown in Diagram 1, K2 rows after each set of transfers until RC shows 19. (End of lace patt). K until RC shows 25. Transfer all sts to RB (pitch 'P'), leaving comb and weights in situ. Set RB carr for HP. Push up identical numbered RB Ns as shown in red on MB. Using T3, K5 rows. Set carr so HP Ns will K and push Ns forward. T2, K1

row. RC31. CAR. Transfer sts back to MB. With RB carr still attached, K on MB Ns only.
Set RC at 000. T3, K6 rows. Set RB carr to HP. *With green Ns as centre Ns, transfer blocks of 7 sts to RB all the way across. Push up centre Ns in each block on the RB to HP. T3/3, K5 rows. Cancel HP and K1 row. Transfer sts back to MB*. K 16 rows and transfer all the red marked Ns to RB in blocks of 7 Ns and work as given from * to *. Alternate the blocks of tuck patterning every 16 rows *and at the same time* K until RC shows 91.

SHAPE ARMHOLES

Place a marker at each edge. Dec 1 st at each end on next and every foll 3rd[2nd:2nd] row 13[9:24] times in all. 66[84:64] sts. RC shows 128[108:138]. K3[2:2] rows. Dec 1 st at each end of next and every foll 4th[3rd:3rd] row 7[16:6] times in all. 52 sts. Transfer the end st each side to inside adjacent N (this is the seam st folded in) and WK.

FRONT

Work as given for back until RC shows 31. After transferring sts back from RB to MB and knitting to RC 6, start tuck patt by transferring blocks of 7 sts marked in green (not red as for the back) to RB. (This ensures pattern match at side seam). Working in patt using green instead of red Ns, work as given for back until RC shows 138. CAR.

SHAPE NECK

Set MB carr for HP. Starting from N 10 to R of centre '0' push all Ns at L to HP. Transfer any RB sts in this section (temporarily) to MB and note position in patt sequence. K2 rows. Push 3 Ns at neck edge to HP on next and every foll alt row 3 times in all, K1 row. Push 2 Ns at neck edge to HP on next and foll alt row, K1 row. 23 Ns to R of centre '0' in HP. Push 1 N at neck edge to HP on next and every foll alt row 3 times in all. CAL. Work L side to correspond with R. Cancel HP and K1 row. Transfer end seam sts to adjacent inside Ns and WK.

SLEEVES

Push 66[68:70] Ns to WP. Set RC at 000. Work border patt as given for back until RC shows 31. K16 plain rows before transferring blocks of 7 red marked sts to RB, *at the same time* set RC at 000 and shape sleeve. After transferring sts to MB to form bottom hem edge, K6[7:3] rows. Inc 1 st at each end of next 5[4:4] rows 6[7:8] times in all. 78[82:86] sts. K until RC shows 44. Place a marker at each edge.

SHAPE TOP

Dec 1 st at each end of next and every

foll alt row 11[16:21] times in all. 56[50:44] sts. K1 row. Dec 1 st at each end of next and every foll 3rd row 25[22:19] times in all. 6 sts rem. Transfer end seam sts to adjacent inside N and WK.

NECKBAND

With RB in position set machine for FNR. Push 47 Ns to L and 48 Ns to R of centre '0' to WP. Cast on and turn hem as given for back. Set MB carr for HP. Bring forward all the red marked Ns. T1/1, K5 rows. Cancel HP. K3 rows (side facing is right side). WK.

TO MAKE UP

Wash pieces and when dry, block and steam press pieces to correct measurements. Pin each scallop on bottom edge and pull to a point, steam press on both sides. Don't press neckband until after attaching. Sew sleeves to both front armholes and sew back right hand armhole to sleeve. With right side facing, hang neckband on to machine. With wrong side facing, hang bodice neck and sleeve tops on to these Ns, allowing 4 Ns for top of each sleeve and 45 Ns for front and ensuring centre front lines up with the centre tuck on this section of 45 Ns. Hang back neck on to rem 42 Ns. All neck sts gathered evenly to fit neckband sts. Using MC and T3, K1 row and cast off.
Pin neckband scallops into points and steam press on both sides. Sew remaining sleeve to armhole and join neckband seam. Join side and sleeve seams, matching patterns. Form neckband into a round and steam into shape.

BACK/FRONT
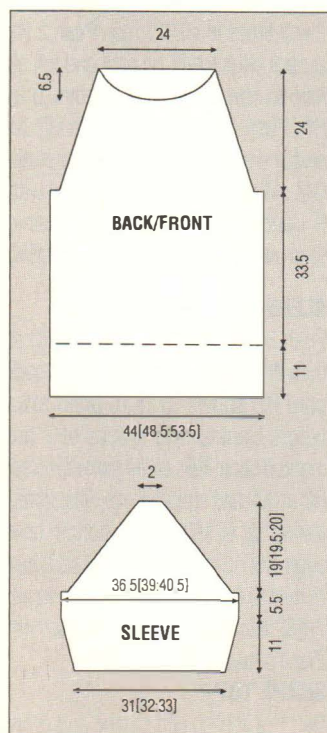
SLEEVE

SIZES

To suit bust 81-86[91:101:111]cm. Finished measurement 98[107:117: 126]cm.
T-shirt 68[68:70:70]cm.
Tunic 75[75:77:77]cm.
Sleeve seam 20cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Bramwell Savannah Cotton.
T-shirt 1[1:1:2] x 500g cones in MC.
Tunic 1[1:2:2] x 500g cone in MC.

MAIN TENSION

25 sts and 55 rows to 10cm measured over tuck patt after washing and drying (tension dial approx 9).
Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 44.

NOTE

Purl (tuck) side is used as right side. Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERN

Punch card *in reverse* (i.e. punch 'blanks' on chart and leave marked areas unpunched) before starting to knit.
Electronic machines: Mark card as shown, use negative function to knit the pattern.

BACK

Push 112[124:136:148] Ns to WP. Using WY and MT, cast on and K a few rows ending CAL. Using nylon cord, K1 row. Using MC and MT-3, K10 rows. Using MT-1, K1 row. Using MT-3, K10 rows. Turn a hem by picking up loops of first row worked in MC and hang evenly along the row. Remove nylon cord to release WY. Insert punchcard and lock/program patt on first row. Set carr to select/memorise for patt and using MT, K1 row. CAR.
Set RC at 000. Release punchcard and set carr for tuck*. K until RC shows 54.

SHAPE SIDE SLITS

Set RC at 000. Cast on 5 sts at beg of next 2 rows. K until RC shows 174[174: 180:180]. Place a marker at each edge. Set RC at 000.
T-shirt: K until RC shows 132[132: 138:138].
Tunic: K until RC shows 164[164: 170:170]

BOTH LENGTHS

Leave 33[39:45:51] Ns nearest carr in WP, set carr for HP and push rem Ns to L to HP. WK over rem 38[44:50:56] sts.

CAL. Push 38[44:50:56] Ns nearest carr to UWP and WK. Set carr so HP Ns will K and WK over rem 46 sts.

FRONT

Work as given for back until the position *after* edge marker is thus:

T-shirt: RC shows 84[84:90:90]

Tunic: RC shows 116[116: 122:122]

BOTH LENGTHS

SHAPE NECK

Note patt row. Using nylon cord, K 16 sts at centre and all Ns to L by hand, taking Ns down to NWP. Cont on rem sts at R for first side. Dec 1 st at neck edge on next and every foll alt row 15 times in all. 38[44:50:56] sts.

T-shirt: K until RC shows 132[132: 138:138].

Tunic: K until RC shows 164[164: 170:170]

BOTH LENGTHS

WK over rem sts.

CAR. Reset punchcard to noted row and lock. Leaving 16 sts nearest carr in NWP, unravel nylon cord from rem sts at L bringing Ns down to WP. Set carr to select/memorise for patt without K and take to L. Reset RC:

T-shirt: To 84[84:90:90]

Tunic: To 116[116:122:122]

BOTH LENGTHS

Work L side to correspond with R. Unravel nylon cord over rem 16 sts, bringing Ns down to WP. Pick up 36 sts to L and R of neck edge and hang evenly along the row. Using MC and MT, K1 row. WK over rem 88 sts.

SLEEVES

Push 92[92:94:94] Ns to WP. Work as given for back to *.

T-shirt: Inc 1 st at each end of next and every foll 6th[6th:5th:5th] row 16 times in all. 124[124:126:126] sts.

Tunic: K4[4:2:2] rows. Inc 1 st at each end of next and every foll 3rd row 29[29:31:31] times in all. 150[150: 156:156] sts.

BOTH LENGTHS

K until RC shows 96. Cast off loosely.

NECKBAND

Join one shoulder seam.

Push 134 Ns to WP. With right side facing, pick up sts from below WY at back and front neck and hang evenly on to Ns. Using MC and MT-3, K2 rows. Using MT-3, K2 rows. Using MT-3● ●, K2 rows. Using MT-4, K2 rows. Using MT-1, K1 row. Using MT-4, K2 rows. Using MT-3● ●, K2 rows. Using MT-3●, K2 rows. Using MT-3, K3 rows. WK.

SIDE VENTS

Work four alike

Push 36 Ns to WP. With right side facing pick up side edge from bottom hem to cast on sts and hang evenly on to Ns. Using MC and MT-3, K8 rows. Using MT-1, K1 row. Using MT-3, K8 rows. WK.

TO MAKE UP

Join rem shoulder seam. Wash pieces, block to correct measurements when damp and leave to dry. Join neckband seam. Turn band in half on to right side and finish by back stitching through last row worked in MC. Complete side vent bands as for neckband, slip stitching down at both ends. Set in sleeves between markers. Join side and sleeve seams.

Punchcard machines punch blanks. Leave marked area blank
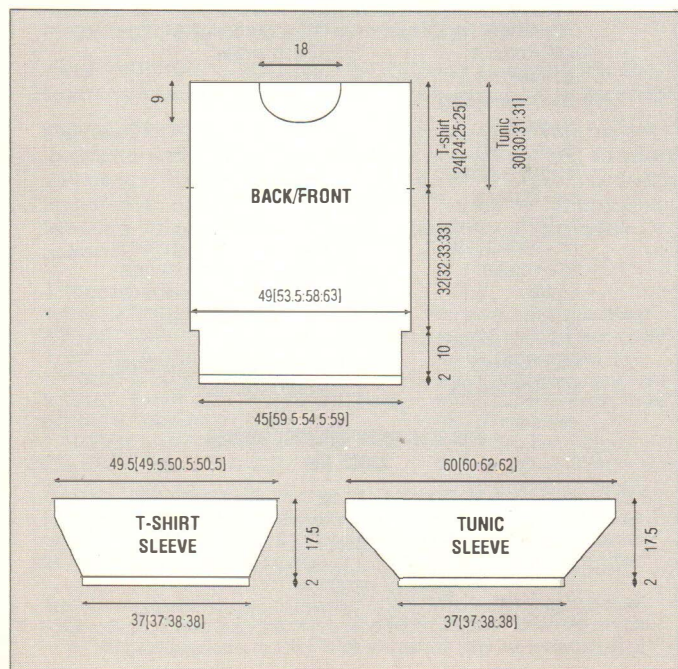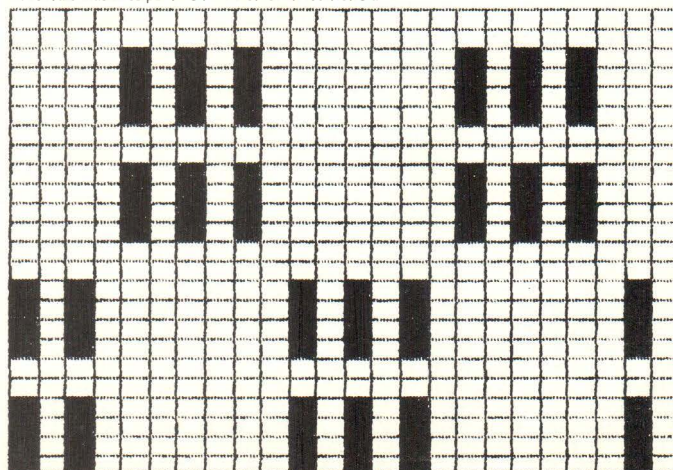
BACK/FRONT

18
9
T-shirt 24[24:25:25]
Tunic 30[30:31:31]
32[32:33:33]
49[53.5:58:63]
2 10
45[59.5:54.5:59]

T-SHIRT SLEEVE
49.5[49.5:50.5:50.5]
17.5
2
37[37:38:38]

TUNIC SLEEVE
60[60:62:62]
17.5
2
37[37:38:38]

Falkberry
Stitch
and friends

I hope my last article helped to get the garter bar out of its box. This time, I have two more stitches for you using this tool.

A GOOD START FOR BEGINNERS

The first stitch — 'garter bar cable' — only involves turning the garter bar twice and looks extremely effective on sideways garments, giving a mock cable effect. It is even more dramatic used on the chunky machine. You can buy garter bars for chunky machines, although I find my standard gauge garter bar fits my chunky using every second prong, and with care, handles well. If you have not used your garter bar before, then this stitch is for you.

FOR THE MORE EXPERIENCED

The second stitch involves more intensive garter bar work. I have used this stitch several times for babies' knitting and the end result is well worth the effort. This stitch forms a fabric that is identical on both sides. This involves turning your work every six rows, so its application to baby knitting is ideal — not so many stitches to turn!

GARTER BAR USE

Following on from my last article I have a few more tips for you on the use of the garter bar. The best tip ever given to me was to relax, we all have a tendency to tense up when turning

work with a garter bar. Remember LOOK before you take the garter bar away, make sure every stitch is caught.

MULTIPLE 'HOLDING' TOOL

When using a garter bar in the construction of garments remember your garter bar can hold more than one piece of knitting. I have held up to five pieces of knitting on my garter bar at once.

CORRECTING ERRORS

If a mistake occurs in your knitting a long way down and you find it hard to latch up from the purl side. Turn your work, undo the stitch and repair

the mistake from the right side, then turn it back.

Stop and think every time you reach for the waste wool or go to cast off, can the garter bar be used instead?

GARTER BAR CABLE

This can be worked as a four or six stitch pattern repeat. Diagram 1 illustrates a six stitch repeat. It can be worked in one colour, but looks most effective when worked using two colours.

Knit until the position for the cable. Insert punchcard and lock machine. Those with basic machines can work this stitch by using the holding method

ABBREVIATIONS

alt = alternate(ly)	NWP = non working position
altog = altogether	N(s) = needle(s)
BB = back bed	opp = opposite
beg = beginning	patt = pattern
CAL = carriage at left	pos = position
CAR = carriage at right	R = right
carr = carriage	RB = ribber
cm = centimetres	RC = row counter
col = colour	rep = repeat
con = contrast	RHS = right hand side
cont = continue	RT = rib tension
dec = decrease	rem = remaining
DK = double knitting	SS = stitch size
ev = every	st(s) = stitch(es)
FB = front bed	st st = stocking stitch
Ff = fully fashioned	T = tension
foll = following	tog = together
g = gram	trans = transfer
HP = holding position	UWP = upper working position
inc = increase	WK = using WY, K a few rows
K = knit	and release from machine
L = left	WP = working position
LHS = left hand side	WY = waste yarn
MB = main bed	[ ] = figures in square brackets
MT = main tension	refer to larger sizes

FOR MACHINES WITHOUT RIBBER
MOCK RIB

Push the number of main bed Ns as given in the patt to WP. Return alt Ns to NWP for 1x1 mock rib. Return every 3rd N to NWP for 2x1 mock rib. Using WY, cast on and K a few rows, ending carriage at left. Using T10 and nylon cord, K1 row. Set RC at 000, using MC and MT-3, K the number of rows given in patt (i.e. depth of rib). Using MT, K1 row (fold row). Using MT-3, K the same number of rows for depth of rib again.
Return intermediate NWP Ns to WP. Pick up loops from first row worked in MC and hang on to empty Ns (plus adjacent N for 2x1 rib) evenly along row. Complete as given in patt. When work is completed, pull nylon cord from one end of work, thus releasing waste knitting.

DIAGRAM 1

DIAGRAM 2
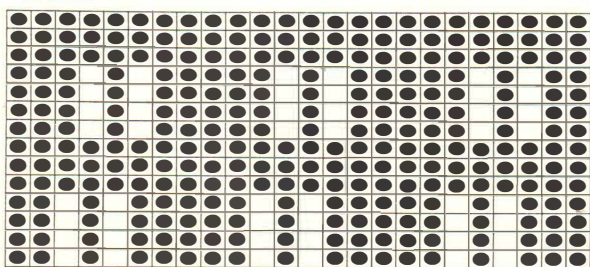
of tucking (use the pattern Diagram 1 as a guide).

Knit 1 row stocking stitch in contrast colour.

Turn work.

Set machine to tuck and knit 5 rows (or hold for 5 rows — blanks on card represent needles to be put into HP).

Set carriage for stocking stitch and knit 1 row.

Change to main yarn and continue with the garment.

TUCK AND GARTER STITCH

This is an eight stitch repeat (see Diagram 2 for punchcard).

PLEASE NOTE: You must cast on an equal pattern match plus two stitches for sewing up to make this pattern knit in sequence.

The pattern looks to be drawn off centre, I must admit this had me fooled for the better part of the day when I first discovered this stitch. Because you are turning the work and producing the stitch on both sides, the pattern has to be marked off centre. The card may also look as if there is an extra row between each pattern group. This is not a knitting row but has been inserted to allow for movement of the carriage when turning to pick up the yarn again.

Knit at a looser tension than normal to give the texture softness and to allow for the depth of the pattern.

Knit the rib on your garment as normal.

Set machine to tuck. *Release pattern, your machine will knit 4 rows tuck then knit 2 rows stocking stitch.

Turn work. Free ride carriage to pick up yarn.

Knit 6 more rows.

Turn work*.

Repeat from * to * for length desired.

Garter bar cable

Garter bar cable on the chunky

Tuck and garter stitch

Wendy Damon continues to persuade us to put holes in our knitting and illustrates some great design ideas to use them

Design idea D

SLITS &
SLOTS

Last month, I explored making holes and horizontal slits in the knitted fabric. This month, I have experimented with making vertical slits and put together some ideas for garments.

VERTICAL SLITS

Making a vertical slit involves knitting each side of the slit separately, holding one side as you knit the other, rather like splitting for a neck. The more slits you want, side by side, the more little sections you will need to knit.

Swatch 1. Here I have put all the needles to HP except the 10 nearest the carriage. With the carriage set to hold, I have knitted 14 rows on these first 10 stitches. Break off the yarn. Put the first 10 needles to HP and the second 10 to UWP. Knit 14 rows on these 10 sts. Break off the yarn. Continue across, knitting 14 rows on blocks of 10 stitches. On completing the last block of ten, I cancelled the hold and knitted right across the row.

To avoid all the problems of knitting sections, breaking of yarn and

Design idea A
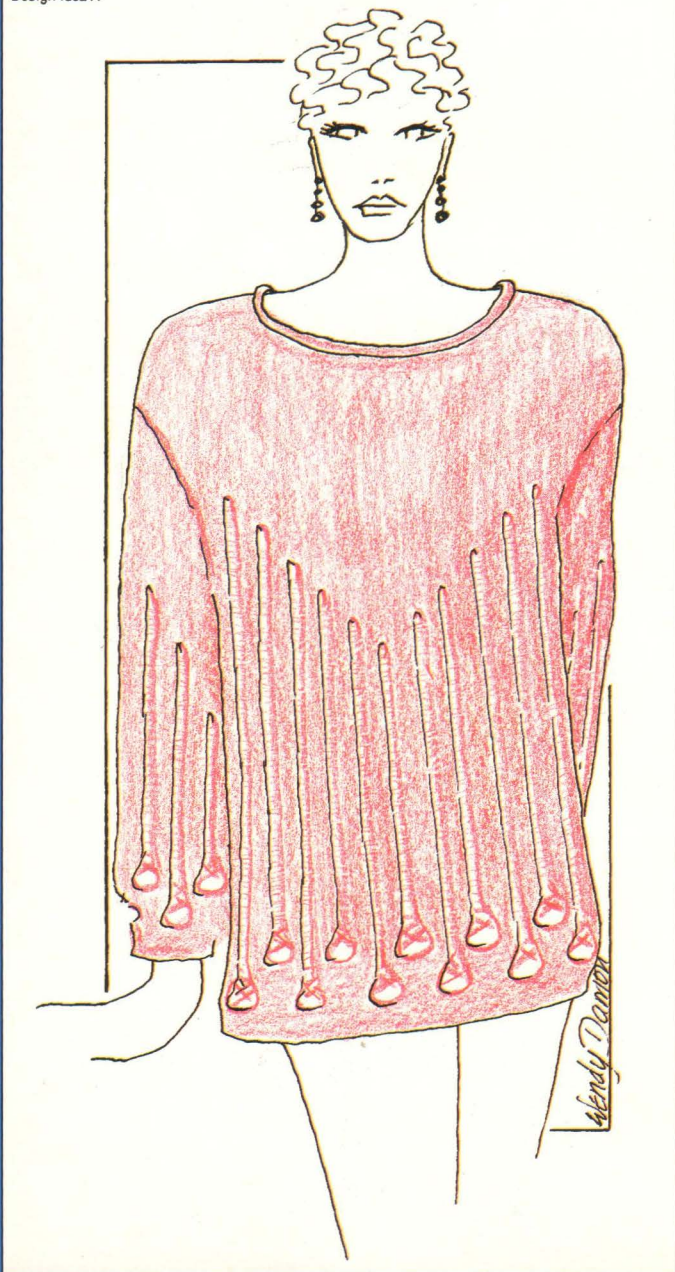
Design idea B

Design idea C

46
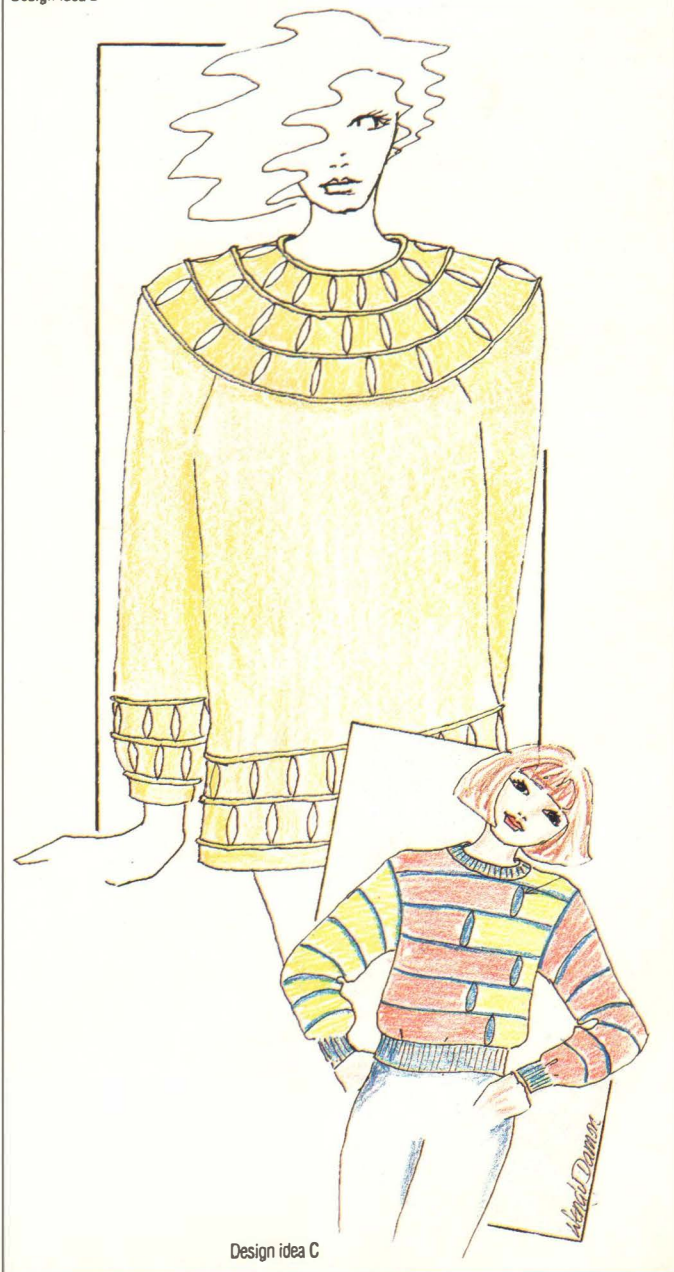
sewing in all the ends, you could knit horizontal slits (see Swatch 3 in last month's article) and turn the knitting on its side. Perhaps a backing could be incorporated somehow.

BACKED SLOTS

Swatch 2 (see Diagram 1). To knit this pattern make pin tucks, 9 stitches wide and three stitches apart, by picking up the stitches from 4 rows below. Bring these 9 needles to HP, leaving the 3 in between in WP, across the row. Change yarn in the feeder. Set carriage to slip (Knitmaster, set dial to slip and slide levers forward — electronic knitters will have to hold the slide lever, on the side of the direction you are knitting in, forward with your finger while you knit the row; Brother, both part buttons in; Toyota, both empty buttons in). K 1 row. The 9 needles in HP should have knitted back in the new yarn and the 3 needles left in WP should have slipped. Bring the 9 needles, knitting the second yarn, to HP again and K another row. Continue in this way, bringing the 9 needles to HP each time, knitting 8 rows altogether with the new yarn. Change the yarn in the feeder for the original yarn. Set the carriage for stocking stitch. Bring all the needles to HP to help the first row knit off cleanly. Knit 4 rows. Make pin tucks to match the first set by picking up the last stitches in the second yarn, 4 rows below, and knitting 1 row.

If you intend to do several of these 'slit' rows, it would be worth punching a card to select the needles for you (see Diagram 2).

DESIGN IDEAS

A: This is a long, loose pullover incorporating the ideas explored in Swatches 1 and 2 of last month's article. I have made a row of holes as per Swatch 2 near the bottom and then left the last needle of each hole out

SWATCH 1

SWATCH 2

of work. Ladders have formed running up the pullover and they are closed, from the middle out, just as in Swatch 1.

B: Another long, loose pullover, this time using the vertical slits explored in Swatch 1 (this month). I have put slits round the pullover near the hem and incorporated them into a circular yoke. The reducing for the circular yoke could be done on each little section, after knitting them all and before cancelling the hold and knitting right across the row. I thought each row of slits needed defining somehow so I have made a 4 row pin tuck between each row of slits.

C: More on the theme of vertical slits for a child's pullover. This time making only one slit across the jumper, and backing the slit with a piece of stocking stitch. Again the slits are separated by a 4 row pin tuck, this time in a different colour. This theme is

echoed in the sleeves and the back but the slits are only worked on the front of the pullover.

D: In this design idea I have used the technique described for Swatch 2 (this month) for a central panel in the back and front and down the sleeves. The panel is in a lurex yarn (I had Texere's 4 ply glitter in silver in mind) with the 'slits' filled in with jewel coloured chenille. The rest of the garment is worked in black chenille. The side panels would need to be shaped to give the fitted look. The sleeves are puffed and gathered into the armhole for a rather Elizabethan look.

That's all on slits and holes for now. Next time I will be writing on quick professional finishing.

YARNS FOR SWATCHES

Swatch 1: Yeoman Panama — Lemon
Swatch 2: Yeoman Panama — Lemon, Yeoman Janeiro — Coral

DIAGRAM 1

Cancel slip setting on carriage
Pick up sts on Ns 4 to 12 from row 13 on to Ns 4 to 12 on row 17

Change yarn

Set carriage to slip (part, empty)
Bring Ns 4 to 12 to HP before knitting each row
Ns 1 to 3 will slip and 4 to 12 will knit

Change yarn

Pick up sts on Ns 4 to 12 from row 1 on to Ns 4 to 12 on row 5
Bring these Ns to HP

DIAGRAM 2

Chart for selecting Ns automatically
Punchcard users will need to punch this twice across the card. You could punch out several repeats, separated by rows of plain knitting, i.e. fully punched out rows. You could also stagger the next repeat

Knit a little classic luxury for summer — silk camisole tops adapted from a Marion Nelson Card. Amongst the suggested patterning amendments are useful tips for relating the setting of an adjustable tool to a lace transfer diagram and reducing bulk on stocking stitch hems
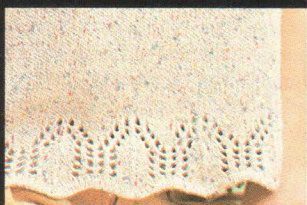
Adapt-a-Pattern

Getting the best from the Marion Nelson cards

Silk yarns are more available (and affordable) for the home knitter this year. We have chosen two yarns from Texere (they have a wide range of lovely natural-coloured smooth and textured silks on their shade cards) to knit our camisole tops. This perennially useful style is as at home under an executive office suit as it is teamed with trousers or shorts. Ideal for holiday wear, the addition of a little jewellery and a flowing skirt takes them through to any evening occasion. Either top (even up to the largest sizes) can be worked in just one cone of yarn making a budget knit with a luxury look and feel.

AFTER-CARE

Although dry cleaning is usually advised for silk items, we washed the tension swatches and the garments, to ensure that this was practicable. Please note that the garments were hand washed in a gentle hand washing liquid, well rinsed (luke warm water used throughout), then spun in the washing machine and allowed to dry naturally. The yarn softened up beautifully, and steam pressing set the edges neatly. So provided you treat this knitwear with a little respect in its after-care, the dry cleaners can be avoided.

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THE YARNS

For the lace-trimmed camisole, we used Texere 'Donegal' 93% Bleached Tussah Silk; 7% 'Fast' Dyed Cotton Nepps 10/3NM which is available on a 450g cone.

For the tab-fronted camisole, we used Texere Dyed 100% Silk Noil 4 ply, available on a 350g cone in a selection of colours. We chose turquoise to match some of the flecks in our 'Donegal' coloured top.

KNITTING TIPS AND TENSIONS

Both yarns felt a little harsh on the cone and knitted more smoothly after a very light spray of silicone (usually available from your local machine knitting dealer). They required quite a high tension, we used T10 on a stan- dard gauge Brother machine — even though they didn't — at first glance — appear thick enough to warrant it! However, the knitting was quite smooth and easy and the fabric had a nice handle, which was the desired result, so we were happy that this was appropriate. After washing, drying and steam pressing:
Donegal (the mixed colour one). 24 sts and 35 rows to 10cm.
Turquoise: 24 sts and 36 rows to 10cm.
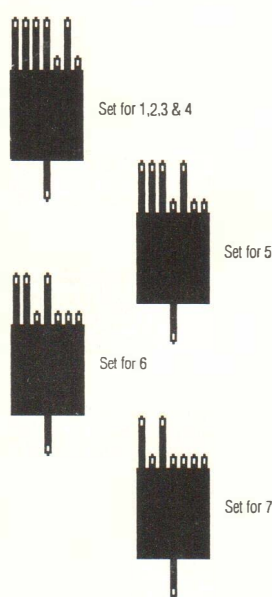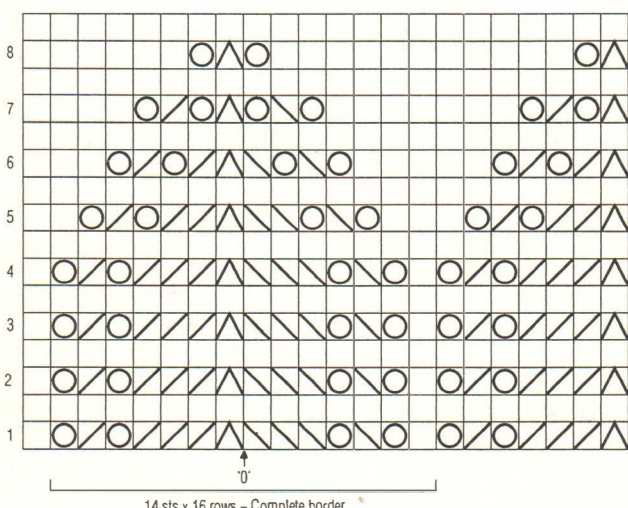
CARD SELECTION

'The Complete Sweater Set' of Marion Nelson cards has a range of styles in a wide variety of tensions, so we selected from those which required 6 stitches and 8 rows to 1 inch (24 sts and 36 rows to 10cm). These are close fitting styles compared to those currently in fashion, so, although we wanted something to fit a 91-96cm bust, we used Card 220 which is the size 106cm sleeveless top. The actual finished chest measurement from the card is 107cm (53.5 x 2) — giving the sort of ease we wanted. We changed the neck depth for a more modest level — the original card was really intended as a sleeveless slipover!

When you are selecting a size, by all means start at the card which reflects your (or the garment recipient's) bust/chest size. However, do check out the finished measurement shown on the card and compare it with the measurements given for garments you have knitted or admired from current magazines and/or with your favourite comfortable garment(s). For current fashion, this comparison will probably send you searching on — up about two or three more sizes. (You may have to adjust sleeve lengths when looking for a long sleeved size — we will cover this in a later article.)

DETAILS OF THE LACE-EDGED CAMISOLE

You may have noticed that we didn't achieve the exact tension required for this top. Using the silk/cotton, we obtained 35 and not 36 rows to 10cm. However, as we were going to knit a short top and were not too worried about precise length, I'm afraid that we didn't worry about it and went ahead and used T10 as MT!

We ignored the ribbing edge completely, not only because we substituted a lace design which scallops the edge, but also because we wanted a shorter garment.

PATTERN AMENDMENTS

BACK

Cast on with WY, sts as given on card. K a few rows, ending CAL. K1 row nylon cord. T6. Using matching sewing machine cotton, K4 rows. Using MC, T9, K4 rows. Turn a hem by picking up first row worked in sewing cotton. The use of sewing machine cotton as the inside yarn of a hem can reduce the bulkiness of the hem and present a clean neat edge. RC000. MT. K2 rows. Work lace border pattern (manually) from Diagram 2 — note that you work the transfers and then knit 2 rows before working the next set (i.e. 1 square = 1 stitch and 1 row). If you use a 7 prong adjustable tool, it will really speed up the manual lace. To demonstrate the idea we have shown the prong settings laid out in Diagram 1 to work lace steps in Diagram 2.
When lace complete continue in st st as card — i.e. to RC 96. Work the rest of the back exactly as given on card.

FRONT

Work as back, ignoring start of neck shaping which is shown at the same RC as armholes. After armholes, K to RC 52. NOW work round neck shaping from card — i.e. Cast off 16 sts at centre, then -1 A/R 7 x. Complete as card.

NECKBAND

Right side facing, pick up neck sts evenly. Using sewing machine cotton and T7, K4 rows. Using MC, T10, K1 row. Using T9, K5 rows and WK.

ARMHOLE BANDS

Right side facing, pick up armhole edge evenly. Using sewing machine cotton and T7, K8 rows. Using MC and T8, K2 rows. T9, K4 rows. T10, K4 rows. WK.

TAB-FRONTED CAMISOLE WITH SIDE SLITS

We have added a tab neck trim and short side slits for a slightly more casual look. As only a tiny amount of contrast is used, it could be in another yarn type — cotton or synthetic crepe. Select a colour that matches some of the garments you might wear with the top for a casually co-ordinated look. This time we used rib edgings, but only narrow ones:

BACK

1x1 rib cast on using contrast (C) as card — less 6 sts at each edge. i.e. for our size the card requires 126 sts, we cast on 114 sts. Work the cast on and circular rows in C, then using MC, K6 rows T8/8. Transfer sts to MB. RC000. MT, knit 24 rows (adjust number of rows for depth of slit required). Cast on 6 sts at beg of next 2 rows. 126 sts — now exactly as card. Work the rest of the back as given for card.

FRONT

Work as back until RC 26 after arm- hole shaping (tab length can be adjusted as required). Cast off 6 sts at centre. Put sts at left to HP and set carr for HP. Work R side. K to RC 51. Complete neck as before (i.e. cast off 5 sts at beg of next row, K1 row then -1 A/R 7 x. Complete as card.
Work L side of tab and neck to cor- respond.

NECKBAND

Work before tabs.
Using C, cast on in 1x1 rib enough for one side of front neck plus back neck, work cast on and circular rows. Using MC and T8/8, K6 rows. Wrong side facing, pick up neck edge, hang evenly. K1 row manually to make slightly larger loops and link off.
Work rem side of neck to match.

TABS

Work as neckband, but adding 3 — 4 (use judgement) 1 stitch buttonholes — one to come at neckband height on third row of rib.
Second tab band no buttonholes.

SLIT BANDS

Using C, cast on in 1x1 rib, sts to fit side opening, including rib — before the extra stitches were cast on. Using MC and T8/8, K4 rows. Using C, K1 row. Wrong side facing, pick up side of slit, and finish as given for neck- band.

ARMHOLE BANDS

Using C, cast on in 1x1 rib. Using MC and T7/7, K3 rows. T7•/7•, K3 rows. T7••/7••, K2 rows. T8/8, K2 rows. Finish armhole bands as given for neckband.

MAKE UP

Sew top tab to top of cast off open- ing. Only just catch under tab to top tab to secure at opening. Catch top of slit edges to top of slit.

These small modifications to the Marion Nelson card styles are really very easy to do and enable you to design your own styles using a size and basic shape that suits you and your available yarn. Don't be afraid to modify details, such as lengths and necklines to suit your needs. Tunic length versions of either of these tops could look very elegant and flatter- ing to all figure types. On the sizes we used, I would just double the number of rows to the armhole for a good tunic length — but don't forget, with these cards — you are in charge!

DIAGRAM 1

7 X 1 Adjustable Tool settings
Nos. refer to transfer sequences (see diagram)

Set for 1,2,3 & 4

Set for 5

Set for 6

Set for 7

DIAGRAM 2 — STITCH TRANSFER

'0'

14 sts x 16 rows = Complete border

KEY

☐	Stitch left in situ ALSO = 1 stitch and 1 row
◢◣	Stitch transferred either to L or R
△	Stitch transferred from R and from L on to centre stitch
○	Empty needle in WP

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STITCH PATTERN DESIGNS

A new name to these pages amongst the stitch pattern books is **Willow Tree Knitwear**. Their *Stitch Pattern Design Book No.1* — for 24 stitch and electronic machines, is a book of six different stitch designs. The book has a slide binder spine, so the page you want to copy can be pulled out. This is convenient for electronic mylar sheet users, as the patterns are to mylar sheet scale and can be placed under a new sheet and quickly traced off. This first book features all-over Fair Isle designs, a few of which have a definite vertical line to them, which can make them a little different. The design charts are very clear and easy to follow. The 24 stitch and electronic Stitch Pattern books cost £2.75 each inc p&p. Also available — although we haven't seen a copy, are 12 stitch pattern books — which could be a boon to owners of this repeat, whether standard or chunky gauge. The 12 stitch Pattern Books costs £2.45 inc p&p. As a *special introductory offer* there is a 'buy two books and get any 12 stitch book free' offer to the first 100 customers. (Please mark your order *Machine Knit Today*).

Keeping clear records can be very useful, whether you're knitting for orders or the family. Knowing what you did last time, what yarn (how much and where it came from) and size etc. is information every knitter would find handy at some time in the future. Willow Tree Knitwear have come to our aid with the *Design File* — a pack of 100 pre-punched A4 sheets — which can be filed away in any standard A4 ring binder. The sheets have a space to be allocated their own reference name or number. Boxes for the garment style details include separate sections for welt, body, cuffs, sleeves and neck with spaces to note tension dial and mast settings, plus those very important tension swatch details. There is a section for yarn details, which includes space not only for type, colour and weight used, but also for the dye lot — something we often forget to note until we try to match up two cones of different ages! The final box is for yarn weights, having two sections; original cone weight and cone weight after knitting for up to 8 different colours. The *Design File* is an excellent idea for anyone who does any amount of knitting. It could also make a useful club buy, files could be kept on garments admired by other members, or the blank sheets could be shared as required. The Design File costs £5.45 inc p&p. Willow Tree Knitwear are also stockists of the *Dover Needlecraft Books* and readers may obtain free copies of their catalogue by writing and enclosing a first class stamp. All the books and file are available from Willow Tree Knitwear, Brookleigh, Viaduct Road, Garndiffaith, Pontypool, Gwent NP4 7PA.

BOOKS, BYTES & STITCHES
The latest reviews from Val Slater

Stitch pattern design from Willow Tree Knitwear
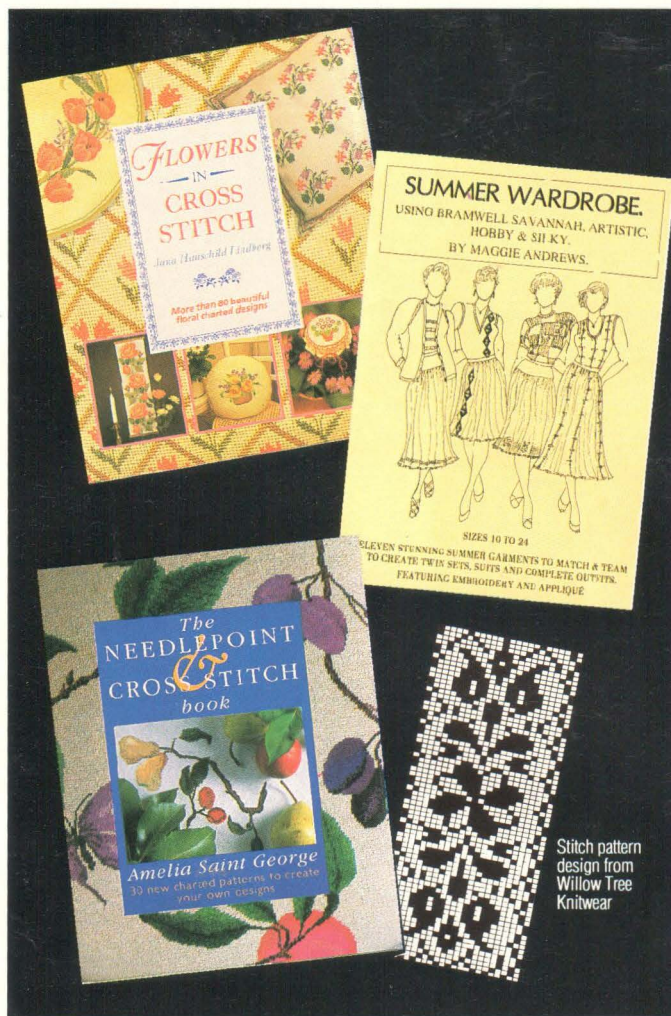
FLOATLESS FAIR ISLE

This is the theme and the common factor in the titles of three books from the team of James Arundel and Palma Lapham. *Floatless Fair Isle for Japanese Electronic Machines* and *Floatless Fair Isle for 24 Stitch Punchcard Machines* are both subtitled 'A guide to the technique'. They explain step by step how to set up the needles, and use double Jacquard patterning within a plain stocking stitch fabric. I saw the resultant knitted garments at the Bristol Show in the spring and was impressed. When you knit bold all-over patterns, or large single motifs, floats can be a nuisance and spoil the overall appearance of the garment. Different aspects of the knitting are covered within each book — for instance, in the electronic one there are sections entitled:
'Knitting Plain Areas; Shaping for Necklines; Yarns; Setting up the Ribber and Colour Changer; Knitting a Single Motif; Using Mylar Sheet Patterns; PPD Programming; Following the Motif Outline' — to list but a few! The

punchcard version book covers the differences and stages required to work the technique on these machines. There's nothing intimidating about the techniques, they are clearly written and if you've never fully exploited double Jacquard, this could be a good place to start. Both books cost £4.95 including p&p and are available from Machine Knitting Centre, 30 Fore Street, Chacewater, Truro, Cornwall (Tel. 0872 560591).

For electronic owners with a PPD, once you've tried the technique you might like further patterning inspirations. *Multi-colour Fair Isle Motifs* is a book and disc set suitable for all Brother machines with ribber, PPD, disc drive and colour changer. It gives hints and tips for using several colours within the motif, describing how the pattern needs to be amended. However, on the disc are all the examples, in ready to use format, so if you want to try them out straight away, you can! A nice touch is that the designs from the disc are all featured in colour at the back of the book — the themes vary from sophisticated florals to snow-

men and a cartoon style character. *Multi-colour Fair Isle Motifs* costs £9.95 inc p&p — from Machine Knitting Centre (as above).

SUMMER WARDROBE

This is the title of a new pattern book from Maggie Andrews. Eleven summer garments, designed to mix and match are featured. Amongst the tops are two pretty camisoles — one with slip stitch stripes and one featuring tuck stitch with embroidery; two short sleeved dolmans in chequerboard rib with a round neck and a 'V' neck and with 3-D appliqué respectively; there are also vest and short sleeved styles — the latter with the patterning interest at the back. Two co-ordinating dirndl skirts (in plain or fancy versions) — with or without hip basques and a raglan jacket complete the wardrobe. All the garments can be made in a choice of four Bramwell yarns — Savannah 100% cotton; Artistic; Hobby and Silky so your summer wardrobe could be quite economical. *Summer Wardrobe* should be available from your local machine stockist at a cost of £3.99 or direct from Mrs M. Andrews, 79 Hookfield, Harlow, Essex CM18 6QQ at £4.25 inc p&p.

DECORATIVE INSPIRATIONS

Flowers in Cross Stitch by Jana Hauschild Lindberg, published by Cassell is primarily an embroidery book. However, it has great inspirations, both for working cross stitch on to your knitting, or adapting the varied charts and patterns as stitch patterns or motifs for direct knitting. Some of the border designs are small enough to use with a little modification on a punchcard machine, whilst some of the larger ones could be worked on an electronic or by using Intarsia. When I adapt cross stitch designs I use a mixture of marking or punching the base pattern and then add a little Swiss darning or embroidery afterwards. I have found that the designs in this book are ideal for just such a treatment. If you enjoy making your garments with an individual touch, then you may well find this book very useful.

The Needlepoint and Cross Stitch Book by Amelia Saint George, published by Conran Octopus Ltd is another needlework book with lots of appropriate design ideas which can be used and adapted for knitwear. Amongst the needlework projects there are graphs for animals and plants, pretty borders, attractive lettering as well as some larger motifs which would work beautifully as Intarsia or even Swiss darning! If you don't feel like spending too much time at the machine during the summer months, then make yourself some plain garments and 'pretty them up' with embroidery whilst taking in the sun, with the charts in either of these books.

GET THE BEST FROM YOUR
OVERLOCKER

SWATCH A
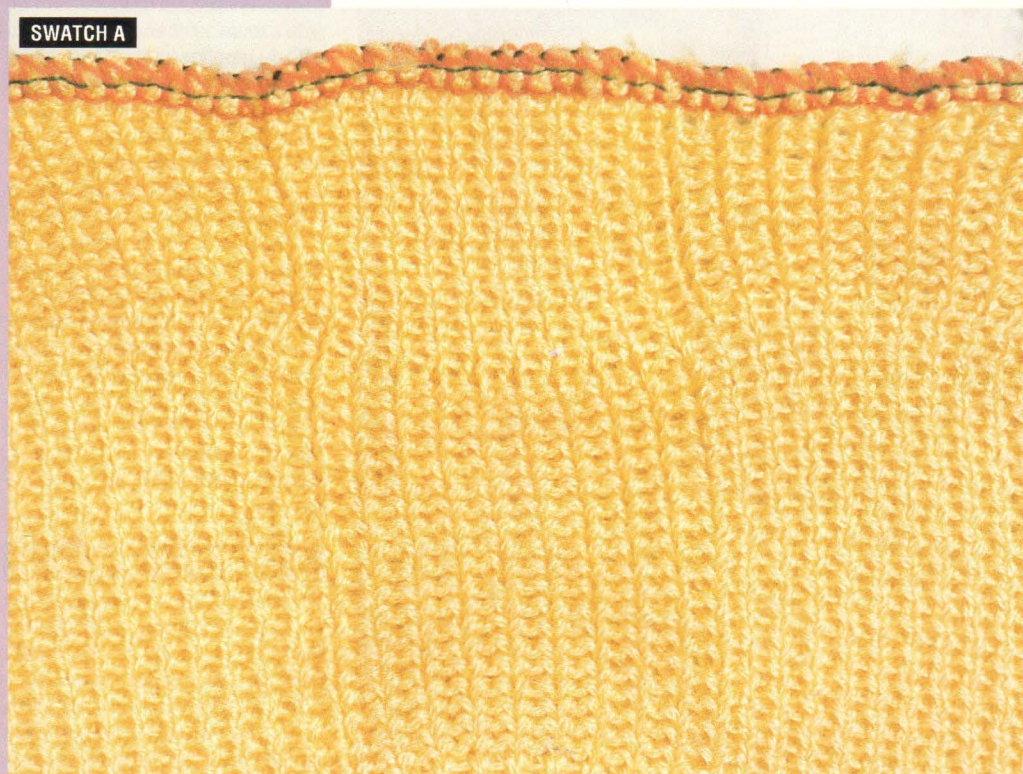
SWATCH B
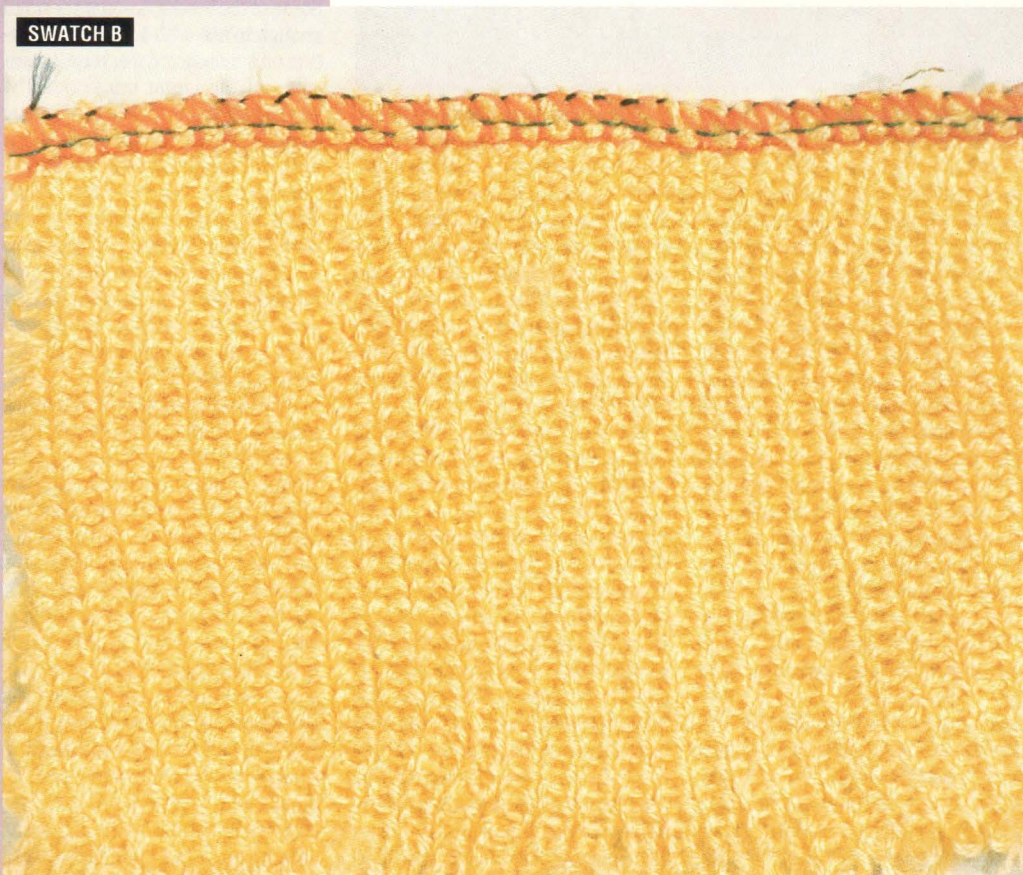
Like oysters, it is almost impossible to be indifferent about overlockers. You either love them or hate them with nothing in between. However, unlike oysters, it is possible to come to love overlockers, especially when you find out just how much they can do for you. I know, I know, you are thinking that that applies to oysters as well but their 'special properties' have never been proven whereas more and more people are discovering the advantages of overlockers. I think that you can have no doubts about how I feel about overlockers, or oysters come to think of it!

MODERN DEVELOPMENTS

It wasn't always that way. Like a lot of others, I have had some nasty experiences with overlockers in the past but that was a long time ago. Let me assure you that overlockers have changed beyond recognition in the last ten years. I will admit that they do look a bit off-putting, crouching there, almost defying you to touch one of their knobs, but they are friendly beasts. Ten years ago, you used an overlocker at your peril. If it happened to be set correctly for what you wanted to sew, it was great, but any adjustments meant delving into its innards with a screw driver. Worst of all, you were always scared that you might not be able to get it back to the way it was before you fiddled with it. All that has changed. The manufacturers have worked very hard to make overlockers easy to use, in fact, more like a sewing machine. Adjustments are now made with the turn of a knob and these knobs are marked so that you know which way you have to turn — and where you started.

BACK TO BASICS

Perhaps I should go right back to the beginning and explain just what an overlocker is and does. By the way, overlockers are called sergers in some countries but they are exactly the same thing. In comparison to a sewing machine, overlockers are fast and noisy but that is just the way they are and it is nothing to be worried about. An overlocker is a machine for stitching but always on the edge of fabric. You will notice that I didn't call it a sewing machine, even though an overlocker does sew. It does not replace a sewing machine because they both do different things, rather like a microwave

cannot replace a conventional oven. An overlocker is the natural companion to a sewing machine. It works on the edge of the fabric and trims and sews on this edge at the same time. The built-in knife cuts away the excess fabric and the threads are whipped over the clean cut to produce a finished edge which cannot be reproduced on a sewing machine. If two pieces of fabric are fed through the overlocker together, they will be stitched together and the seam neatened in one operation.

STITCHES AND DECISIONS

An overlocker only makes one kind of stitch and it is the way this stitch is manipulated (width, stitch density, tension, number of threads) that produces all the different effects. There are two possible stitch formations. Before buying, you will have to decide which stitch is suitable for your purposes and buy the model that makes that stitch. The exceptions to this are the Pfaff model 797 and 799 which are capable of both stitch formations. You swap from one to the other by changing the needle positions. It is possible that other manufacturers have a similar machine, but as I am a consultant for Pfaff, I am obviously more familiar with their product range than others.

The way the two types of stitches are formed may vary from manufacturer to manufacturer or machine to machine but it comes down to the same thing. **Stitch A** shows one type of stitch. This is usually made with five threads but some machines make a similar stitch with four. As you can see this is a two part stitch. There is a line of straight stitching which makes the seam and then a separate row of overlocking to neaten the edge. You will see this stitch used on seams of bought shirts, pillow cases etc. It is mostly used for woven fabrics as it has very little stretch. The threads that make the straight stitch can be removed so that only the overlocking element remains and this stitch does have a lot of stretch. However, this is really only suitable for stretch fabrics that do not ladder back as the single row of stitching is not really enough to stop the unravelling. I call stitch A the sewers stitch.

Stitch B shows the alternative. This is formed with four threads. The seaming stitching is inside the overlocking which means that all four threads are interlocked, resulting in a very strong seam with stretch. I call this the knitters stitch because the second row of stitching within the overlocking (sometimes called the safety stitch) gives extra security for fabrics that unravel. In my opinion, and it is only my opinion, Stitch B is the more versatile of the two stitches. One thread can be removed to give the same three thread overlock as Stitch A but in addition, depending on which thread and needle is removed, you can make a wide or narrow overlock. On knitting, overlockers are commonly used for making up, cut and sew necklines, neatening edges, decorative edges, making trimmings and more.

FEED CHOICE

The other choice you have when buying an overlocker is whether or not to have a differential feed. For knitwear, you definitely want one.
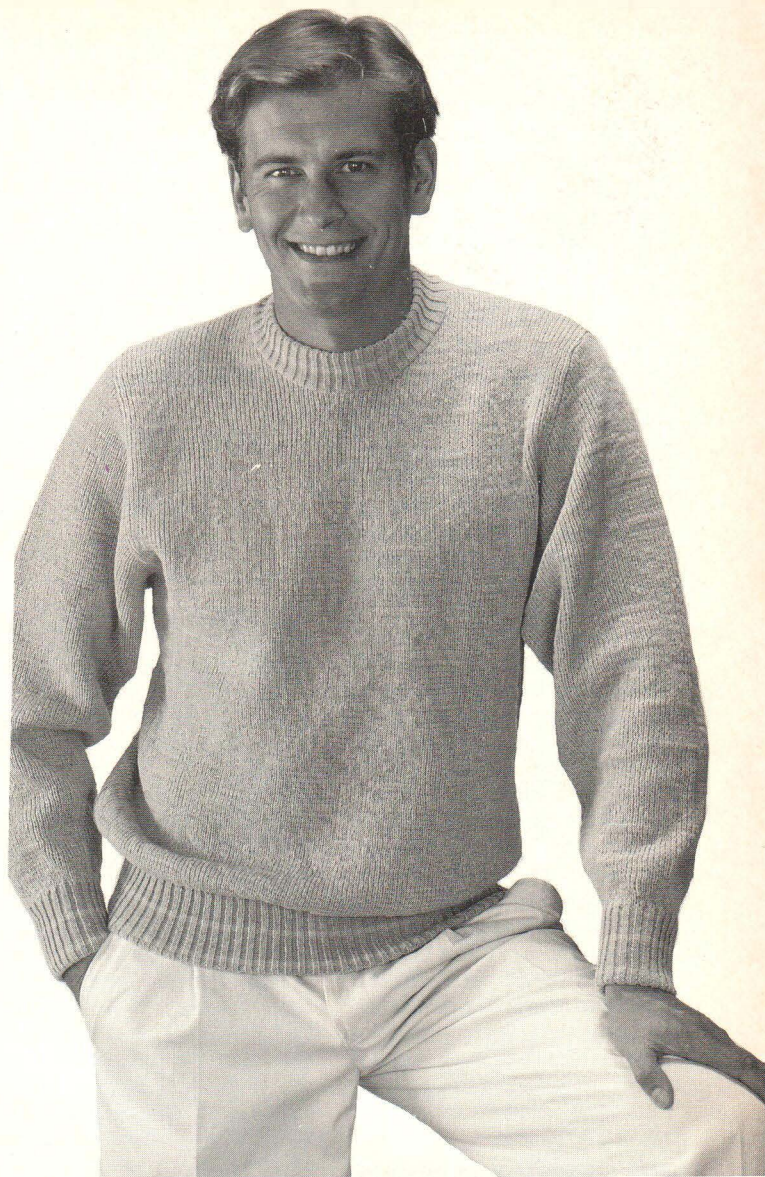
SWATCH C

SWATCH D

That is not to say that you cannot use an ordinary feed machine on knitted fabric, far from it, but rather that the differential feed will give you greater flexibility. In the normal way, the feed moves the fabric away from under the needle at a rate that is set in relation to the speed that you are sewing. If you sew faster, the fabric is taken away faster to compensate. This is fine for ordinary applications. If however, you have a fabric which is very stretchy such as knitting, instead of moving the fabric, the teeth of the feed bite into the fabric and stretch it. The needle continues to sew at the same rate, the stretch is held by the stitching and you get a wavy edge. Equally, if you have a very slippery fabric, the feed whisks the fabric away too quickly, there are less stitches in the fabric than it needs and the edge puckers. A differential feed allows you to adjust the speed at which the fabric is moved in relation to the needle. **Swatch A** shows some tuck stitch sewn without the differential feed. **Swatch B** shows the same fabric sewn using the differential feed. The wavy edge has been eliminated. Differential feeds are adjustable and **Swatch C** shows what happens if the differential is fully engaged. As you can see, the edge has been pulled in too much. This can be used to advantage on woven fabrics to gather them — **Swatch D**. It isn't practical if you have to gather an edge in by a set amount but if you need a long gathered strip which can be cut to the required length it is quicker, easier and a lot less frustrating to run it under the overlocker than pull up threads.

OF THREADS AND LOOPERS

Using an overlocker is quite different to using a sewing machine. For starters there are a lot more threads to deal with and I am often asked why so many threads are necessary. The answer is that the stitches are formed in a different way. Instead of being wound on to a bobbin, an overlocker carries its underneath threads through loopers which look rather like thick curved needles. these loopers go above and below the fabric to bind the edge with thread. At the same time, the needle thread locks everything together and the overlock stitch is formed — see diagram. If an overlocker is not stitching properly, 99 times out of a 100 it has not been threaded correctly.

NEEDLES AND THREADING

Lots of overlockers use sewing machine needles these days and threading their needles is quite straightforward, much the same as for a sewing machine. Loopers are not so accessible as they are underneath in the workings of the overlocker. On the plus side, their holes are much bigger than that of the needles which means instead of having to rethread, it is usually possible to tie in the new thread and stitch off until the knot

STITCH A

STITCH B

DIAGRAM
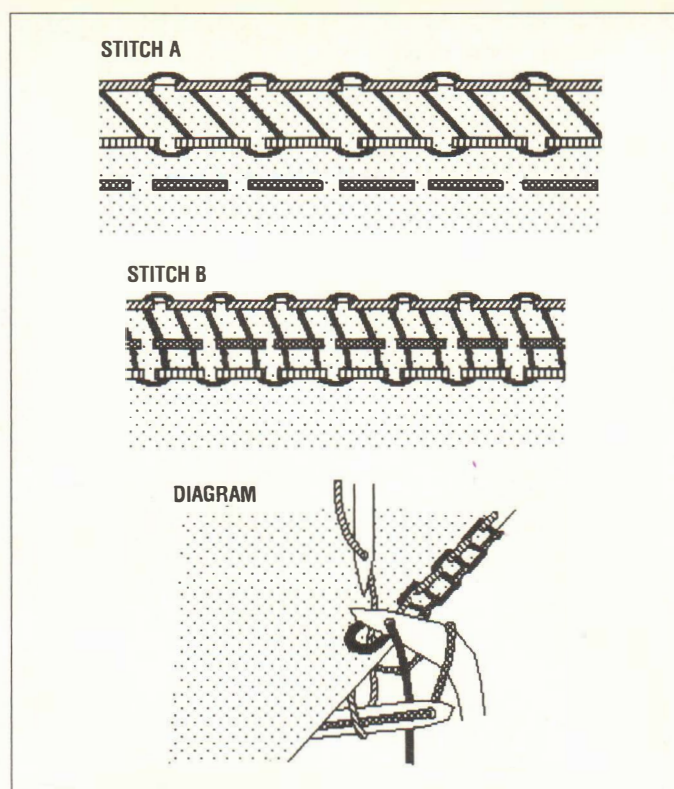
comes through. I cannot even remember the last time I had to rethread my loopers. However, threads do break and it is inevitable that you will have to start from scratch at some stage. I cannot pretend that it isn't a fiddly business. Some overlockers have looper threaders which are a blessing but otherwise it is a matter of keeping at it until you succeed. A pair of long tweezers are a great help to grasp the little wispy end when you finally get it into the right place. Part of the problem is that you have to make the thread go down a short tunnel in the looper. As the thread is usually floppy, you cannot push it as it just folds back on itself inside the tunnel. All our experience of sewing tells us to lick the end of the thread to stiffen it a bit but that doesn't work because the dampness makes it stick to the inside of the looper. I work with what I call the shoelace principle. I take the end of the thread, double it over, lay it over my finger and then put a tiny dab of nail polish on it. The colour doesn't matter. I then roll the end between my thumb and forefinger to stick it all together. The nail polish dries almost instantly but it is worth waiting a minute or two to be on the safe side. The result is that the end of the thread is stiff (like the end of a shoe lace) which makes it much easier to control).

LOOPER THREADS AND COLOURS

Due to the larger hole, thicker threads can be used in the loopers than in the needles. In this context, I have successfully used three ply yarn, and 2/30s also works 'a treat'. Stitching up can often be done in the same yarn as the garment which gives a very professional finish — see my 'Perfect

Man' sweater in September 1992 *Profitable Machine Knitting*. Very little of the needle threads show so the colours only have to tone. A lot of people, myself included, use bulked nylon in one or both loopers. Bulked nylon is very fine and wispy 'thread' with strands that are not twisted. It is not especially strong but looper threads bind rather than stitch so strength is not so important. The advantage of bulked nylon is that when stretched it becomes quite fine so it slips through the loopers easily but once the tension is released, it goes back to its fluffy state. This gives very good coverage of the edge without the thickness you might get if you closed the stitches up to improve the coverage. Bulked nylon comes in a limited range of colours but it is not usual to try to match the colours exactly as you would with sewing thread. Cream is probably the best all-round colour because it can be used for all the lights and pastels. Black can be used for the very dark colours and I also keep white and red. Remember that being wispy, the colour of the garment shows through making the nylon tone in. By the way, I don't usually use four different colours as I have on the swatches. In this case, I have done it deliberately so that you can see what the individual threads are doing.

STITCHING TIPS AND TECHNIQUES

When using an overlocker on knitting, it is very important to test the stitch to make sure that everything is correctly set. The stretch, thickness and density of knitting varies much more than with woven fabric. Whereas the same setting will be all right for a wide range of woven fabrics, the same cannot be said for the knitteds.

Unlike a sewing machine, it is not usual to lift the presser foot and put the work under the needle. This is because the knife needs to trim before the fabric gets to the needle. Instead you offer the work to the feed with the foot down and it takes up almost immediately. If the fabric is very thick, the foot might need to be raised slightly, but usually tilting it up with the tip of a finger is enough to start the fabric feeding. Incidentally, you do not have to cut with an overlocker but you must still stitch over an edge. In most cases the blade swings away but personally I wouldn't recommend this to a beginner — I never take the blade away even after years of experience with an overlocker. I prefer to be safe rather than sorry and I leave it in place as a guide. If the stitching is made too far away from the edge, the loopers can get tangled up in the fabric and that is the devil's own job to sort out. Once the seam or edge has been sewn, instead of lifting the foot and cutting the threads, it is normal to continue sewing. This is called chaining off because all the threads link together to form a chain. Unlike a sewing machine, an overlocker does not need fabric to work into to form its stitches. Some sewers just snip the chain off at the edge of the fabric but I prefer to leave enough to thread into a bodkin and then slip it under the overlocking stitch. I feel this is not only neater but also more secure as there is then no chance of unravelling. Whichever method is chosen, it is important to leave a good length of chain coming out of the overlocker. If the end is too short, it is more easily lost in the workings the next time the overlocker is used.

EXCEPTIONS

Having made a big thing about how you have to stitch on an edge, there are two exceptions that I know of. The two Pfaff overlockers that I mentioned earlier can stitch in the middle of a piece of fabric but only when adapting stitch A by taking away the overlock element, leaving just two-thread straight stitch. The loopers have to be dropped and a special plate put over to protect them. This stitch is mostly used for decorative purposes. The looper allows a much thicker thread to be used than could be wound on to a bobbin and because looper threads wind straight off the reel or cone you don't have to keep stopping and starting to refill. On no account attempt to make this stitch unless you are absolutely sure that your overlocker is designed to do it. If it isn't you could cause it real (and expensive) damage.

I hope that this has been a gentle introduction to the art of overlocking in general and on knitwear in particular. Next time I shall be giving some suggestions for using overlockers a little more creatively.

A double Jacquard technique which allows a similar feel and handle to its stocking stitch counterpart can be extremely useful, especially for designs with long floats. Iris Andrews covers the basic techniques with many useful hints for smooth and easy knitting

LADDER JACQUARD

Ladder Jacquard is suitable for all fibres and is particularly attractive when using cotton or cotton mixes which make ideal choices for summer tunics and cardigans. A combination of textured and smooth yarns creates a pleasant embossed effect.

YARNS AND BENEFITS

The greatest benefit from using this type of knitting is undoubtedly the elimination of floats. The advantage of not having to be concerned about the number of stitches that the floats run between on any particular pattern is a joy. Jacquard knitting with all needles working on both beds knits beautifully with two or three ply yarns, but four ply was too heavy for the standard machine until Ladder Jacquard was introduced. Control of the weight of fabric can be achieved by various arrangements of the number of needles used on the ribber, the settings of the carriage and the tension of the stitches.

TERMINOLOGY

The term ladder Jacquard simply indicates the appearance of the reverse side of the knitting. For example on a 1x1 selection of needles on the ribber, the rung of the 'ladder' is only one stitch wide (see Figure 1), on a 2x1 two stitches wide and so on. The stitch on the ribber is used as a conveyor for the yarn, to transport it to the next position of use on the main bed. The knitted fabric is basically, stocking stitch, with a slight change in appearance where the rib stitches are on the reverse side of the fabric. Garments can be started in ladder Jacquard for a Fair Isle border and then by transferring the ribber needles, either plain or lace knitting can be used to complete the garment. By using a sideways knitting technique, a pattern section could run the entire length of the garment, or alternatively the garment can be sectioned with Jacquard — the design possibilities are endless (see Figure 2).

REAPING THE BENEFITS

To reap the benefits that ladder Jacquard brings to knitting, the selection of the design is most important. Obviously more skills and greater patience are required when using the double bed, careful weighting is crucial and needs constant adjustment and one would, therefore, sensibly select a pattern which could be worked perfectly well on a single bed. Bold, strong or picture type designs are good candidates for ladder Jacquard because of the lengthy floats which would

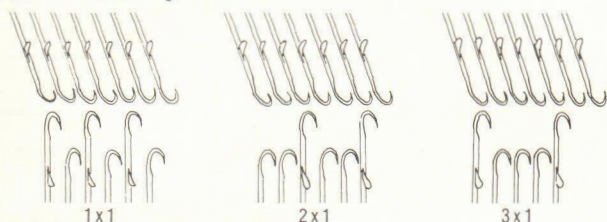FIGURE 1 Needle arrangement

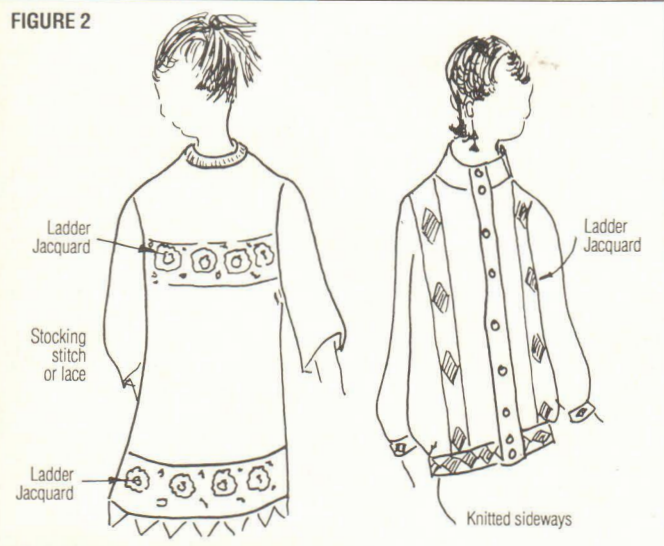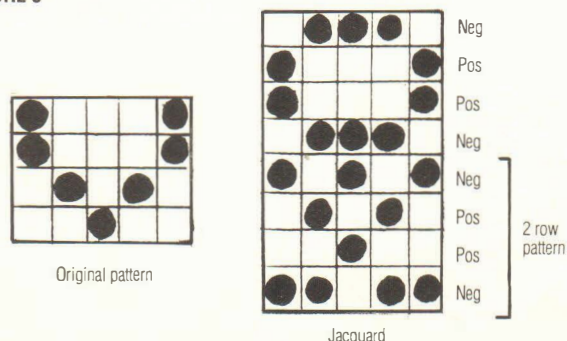1 x 1   2 x 1   3 x 1

FIGURE 2

Ladder Jacquard

Stocking stitch or lace

Ladder Jacquard

Ladder Jacquard

Knitted sideways

FIGURE 3

Original pattern

Neg
Pos
Pos
Neg
Neg
Pos
Pos
Neg

2 row pattern

Jacquard

result from knitting on a single bed. Many of the traditional Fair Isle patterns can be used.

DESIGN SELECTION

For electronic machines, the only rule is that the rows must be even, so that the machine can 'scramble' into negative and positive rows when the KRC button is used. Punchcard machines need to have their designs already 'scrambled' (repunched for double Jacquard knitting) before starting work. Some published patterns have already been especially designed ('scrambled') ready for Jacquard knitting, these are good news for punchcard owners, but electronic owners should be careful as on these designs the KRC button is *not* used. If the chosen pattern motif is easily discernible when looking at the graph then this pattern has not been 'scrambled' and will, therefore need the KRC button on. The positive/negative adaptation required for punchcard machines is shown in Figure 3.

YARN ORDER

In addition to the standard gauge machine and ribber a double bed colour changer is needed so that colours are easily changed every second row. A four-way mast is supplied with the colour changer, where care will be needed in threading the yarns so that the correct order is observed — thus ensuring that no crossing of the yarns occurs (see Figure 4).

TENSIONS

Before starting to knit the garment it will be necessary to determine the most suitable tension. This is most conveniently done by assuming, since, with every needle working on the main bed and producing a close approximation to the stocking stitch, tension 7. On the ribber, however, the tension will depend on the setting of the ribber carriage. The normal setting will produce two rows on the reverse side for each one on the main bed. This means that the tension needs to be kept at about a half of that on the main bed i.e. 7/3••. When one part (slip/empty) button is activated the tensions can be much closer as the rows will be on a one for one basis (see Figure 5). The normal setting of the carriage will produce a heavier fabric whereas the part button will give a lighter fabric and, of course, use less yarn. A tension swatch can now be knitted and depending on the 'feel' of the swatch tensions can be increased or decreased to obtain the most pleasing weight of fabric.

WELTS AND EDGES

When deciding upon the style of welt to be used with the ladder Jacquard, the fabric weight must be borne in mind. All welt settings can be

FIGURE 4 Colour changer

Yarns must not cross over
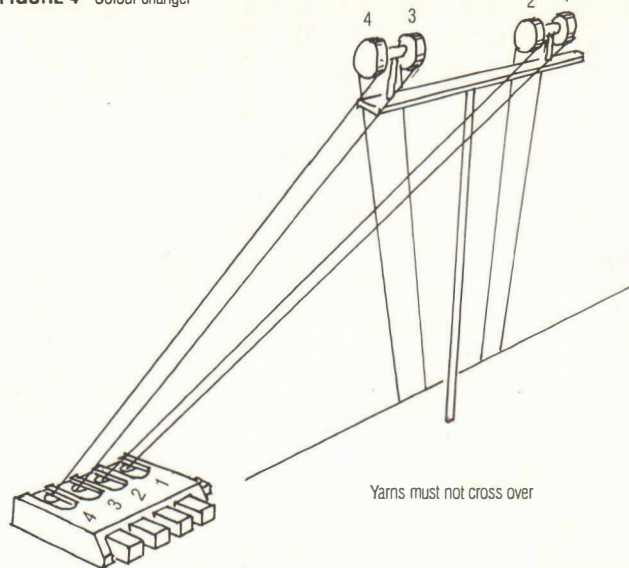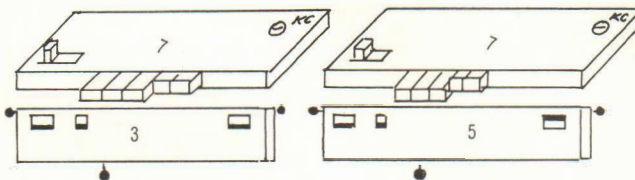
FIGURE 5

FIGURE 6

FIGURE 7

FIGURE 8

Transfer 1 to 2

Knit through

Transfer 3 to 2 and push back empty needle

FIGURE 9

Transferring loop to main bed
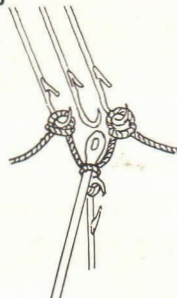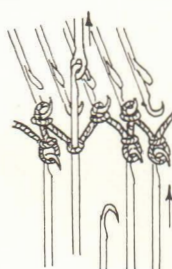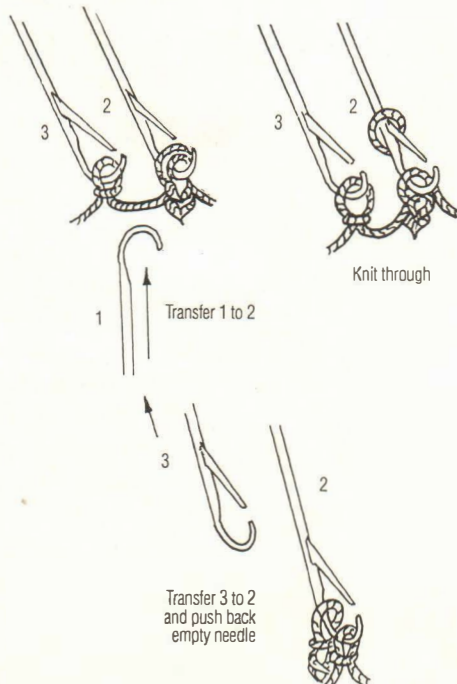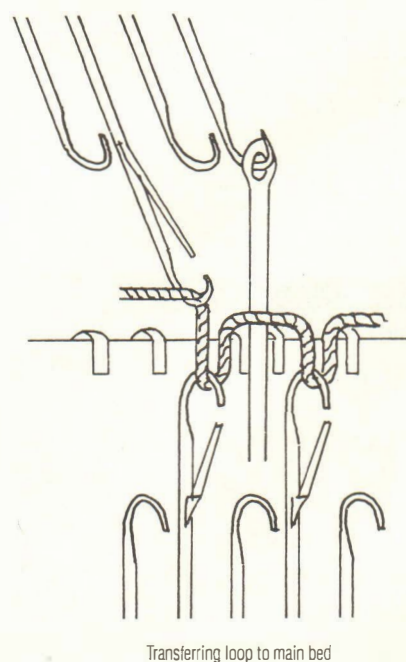
transferred into your ladder Jacquard setting, although some are much easier than others. To help the transfer, the last row knitted can be on a looser tension.

Rib 1 x 1: This is an ideal arrangement when using the alternate needle setting on the ribber, as only the main bed needles have to be filled. This can be done by picking up the heel of the stitch on the ribber and placing it on the empty needle on the main bed (see Figure 6). It is now necessary to select pitch 'H' as all needles are working on the main bed. This choice of rib may not give a chunky enough appearance for a 4 ply cardigan. To make the rib or welt appear heavier, double the length and hem into place on removal from the machine.

Rib 2 x 1 : This is very suitable for ladder Jacquard because of the ease of transfer to a 1 x 3 needle setting on the ribber. Simply remove with the double ended transfer tool one stitch up to the empty needle on the main bed (see Figure 7), remembering your pitch 'H' setting.

Always consider other alternatives for welts and bands, possibly using a stocking stitch band where a pleating effect is desirable. Tuck ribs or racking can also give added interest.

KNITTING LADDER JACQUARD

All systems are now 'go' for casting on. With threads in the colour changer in place, carriage on the right and pattern number selected, put the KRC button in (on electronics as appropriate) and:

1. Cast on using main yarn in a 1x1 rib arrangement, insert comb, knit 3 rows T1/1 selvedge. Weight work evenly. Knit 2 rows rib T3/3.

2. Transfer heels of ribber stitches to main bed, set pitch 'H' — i.e. all

needles working on the main bed and a 1x1 arrangement on the ribber. K1 row T7/3. CAL.

3. Set carriage to select/memorise for patt and using main yarn, knit 1 row. Needles will now be selected (memorised for Silver machines) for the first negative row of the pattern. At this point the carriages are reset; both slip/part buttons in on main bed carriage; the ribber carriage can be left unchanged or one part/slip button can be used. Knit 1 row.

4. Change yarn with the colour changer, knit 2 rows in contrast and continue in this manner, changing colours every 2 rows. Adjust weights regularly and knit to the required length.

SHAPING

When shaping in ladder Jacquard work thus:

1. **To decrease one stitch:** Place the carriage on the side to be decreased using the double-ended transfer tool, transport the end ribber stitch to the second main bed needle, knit through and transfer the end main bed stitch to this needle. Push back the empty needle (Figure 8).

2. **To decrease several stitches:** Position carriage on the side to be decreased, then using the double ended transfer tool, transfer the number of ribber stitches required on to the main bed and cast off, as on the single bed, behind the gate pegs. Lift off before reknitting.

3. **Single increase:** Carriage opposite the side to be increased, raise the needle to working position. The empty needle will pick up the yarn when it knits the next row. Use wire loops when increasing. It is important to maintain the ratio of needles working on the ribber to those on the main bed. This can be done simply by bringing the ribber needles to working position.

4. **To increase several stitches:** Place the carriage on the opposite side to where the increases are required, bring the needles on the ribber bed forward to working position. Knit 1 row across. The yarn will loop on to the ribber needles. Using the transfer tool lift loop to every alternate needle on the top bed and bring other needles into WP. Hang wire loops and weights and knit across. All stitches will knit (Figure 9).

5. **Casting off:** On the last row knitted, loosen tension to 10/8, transfer all stitches to the top bed, knit 1 row, bring all needles to E position and latch off. Initially, when considering the design of the garment it is as well to remember that shaping through the pattern motif should be avoided if possible. By working on a single motif setting it is easy to set the pattern width within the non-shaped parts of the garment, thus giving a better overall image.

Ribber carriage normal settings 1 x 1 arrangement
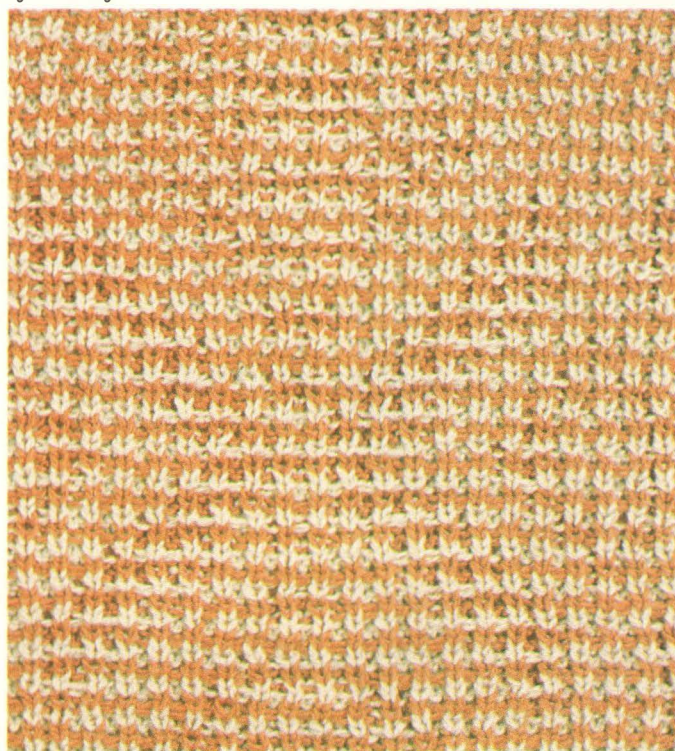
Ribber carriage part button in 2 x 1 arrangement
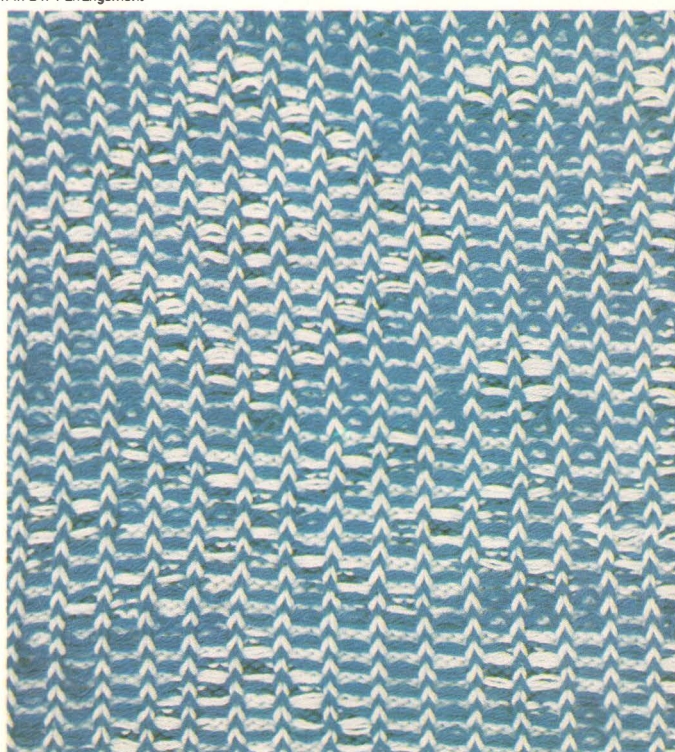
THE Designer LOOK

In this month's article, we explore ways of decorating and enriching traditional, two-colour-in-a-row knitting techniques. We use a mixture of contrasting methods including hand embroidery, beading, woven insertions, hand wrapping, tassels and fringing. Eyelets, reverse knit stitches and hand manipulated techniques all add to the textural interest.

DEVELOPMENT OF A THEME

The emphasis is on bright, cheerful knitwear in a holiday mood, with most swatches knitted in cool, wearable cottons. A bold geometric design, built up from several contrasting bands of pattern, acts as a starting point for all the following experiments, showing how easy it is to ring the changes within the limitations of one combined punchcard.

The swatches illustrated are intended for the women's wear market, and can be developed by you to create your own interpretation of my sweater — to be featured in the August issue of *Machine Knit Today.*

INSPIRATION SOURCE

My inspiration came from bright, hot, tropical colours, and carnivals and fairgrounds, combined with American Indian patterns and methods of adornment. Individual technique is sampled, and followed up with suggestions showing how you might combine selected techniques, firstly as edgings and secondly as insertions.

Each variation has been designed to complement the main stitch pattern. For example, the shaped edgings and bold colours directly echo the strong geometric nature of the surface pattern.

PRACTICALITIES

From a more practical perspective, it is necessary to consider the function

SWATCH 1

FIGURE 1

O	/	O	/	O	/

FIGURE 2

O	/	Λ	O		

KEY

☐	Stitch left in situ
/	Stitch transferred to R
Λ	Stitch transferred from R and from L on to centre stitch
O	Empty needle in WP

SWATCH 2

To knit the picot hem

1. Knit 10 rows A at T6.
2. Knit 2 rows B at T8.
3. Make a row of eyelets (see Figure 1) using either the lace carriage or hand tooling.
4. Knit 2 rows B at T8.
5. Knit 10 rows A at T6.
6. Hook up the stitches from row 1 on to their corresponding needles and knit 1 row A to seal the hem.
7. Continue knitting at T6.
8. Knit 2 rows A.
9. Knit 2 rows B.
10. Make a row of eyelets as before.
11. Knit 2 rows B.
12. Knit 10 rows A.
13. Repeat steps 1 — 12 inclusive, but reversing the roles of colours A and B.
14. Repeat steps 1 — 11 inclusive, substituting colour C at steps 9, 10 and 11.
15. Knit 2 rows A.
16. Insert punchcard. Knit bands of two colour pattern divided by rows of eyelets.
17. The swatch is completed with a picot hem.

A simple variation on this swatch might involve knitting the eyelet pattern as a purl facing band. To do this, the work would need to be turned at regular intervals using either the garter bar or the waste yarn method, and can be seen in Swatch 3.

SWATCH 2

Colours, yarns and tensions are as

SWATCH 3

of the garment before planning any additional decoration.

Laundering might be difficult, for instance, if beads are applied in excess. Such work may only be suitable on a piece for a special occasion, or evening wear. However, detachable 'add-ons' are explored in the second part of this article (scheduled for September) — for example, exotic collars and 'jewellery' used to decorate a simpler knitted garment and which can be more easily cared for — and this may go some way towards overcoming this limitation.

Consider also the compatibility of any additional yarns and materials that are to be included, the effect of these upon wash-care procedure, and whether the resulting garment may need to be sent to a dry-cleaning specialist.

THE SWATCH OVERVIEW

The first group of swatches combines a standard picot hem with bands of hand-tooled eyelets. This type of hem can be used singly or as a multiple, one layered above the other to create a dramatic effect — as a decorative sleeve edging for example.

The picot hem in Swatch 2 is introduced at regular intervals within the swatch, dividing, hence emphasising, individual bands of pattern. In this example, each 'hem' is knitted over less rows than Swatch 1, and the eyelet transfer pattern for the picot edge is varied, to give a different type of serrated edge.

Swatch 3 combines a picot hem with layers of fringing, and additional rows of purl facing eyelets. The details for the first three swatches are as follows.

SWATCH 1

This example was knitted in Cotton Perle and Cotton Cannele from Yeoman Yarns, in colours A (black), B (orange), C (emerald) and D (ochre).
Directions
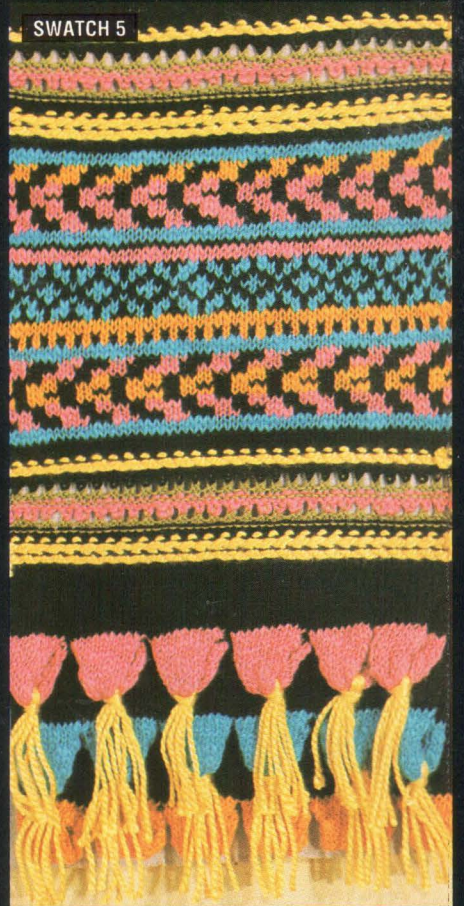Cast on 60 stitches using waste yarn, and knit several rows. Change to colour A.

SWATCH 4

SWATCH 5

SWATCH 6

SWATCH 7

SWATCH 8

Swatch 1. The eyelet transfer row which forms the picot points is varied; see Figure 2.

Directions

1. Cast on over 60 stitches in waste yarn, and knit several rows.
2. Change to A and knit a picot hem as in Swatch 1. Then, knit 10 rows A and 2 rows B. Repeat this procedure 3 times in all.
3. Set the machine for 2 colour patterned knitting. Knit 15 rows in pattern alternated with a single colour picot hem, knitted as follows:
K4 rows T6; K2 rows T8; make eyelets; K2 rows T8; K4 rows T6; hook up as before.
4. Repeat the procedure as many times as required.

SWATCH 3

This swatch combines fringing and a picot hem with purl-facing eyelet insertions and knit-facing bands of two colour pattern. Before attempting to knit this example, practice making a fringe. Work thus:

Knitting the fringe

Fringes can be knitted using one of two methods. The first version, used in Swatch 3, involved knitting loops into the fabric, using a gauge to judge the length of the fringing. The alternative method involves knitting a separate length of fringing which is then applied to the base fabric with hand stitching.

1. Knit to the point where the fringing is to commence, and push the needles forward into HP, with all the needle latches open.
2. Use a piece of dowelling, a stout strip of card, or a ruler as a gauge. Tie the fringe yarn on to the end of the gauge.
3. Place the cone of yarn (for the fringe) on the floor, next to the machine, and commence the operation by holding the gauge directly underneath the needles. Allow at least 1.5cm clearance between the gauge and the needles, so that the carriage has space to move freely.
4. Bring the yarn up from the gauge, and around the hook of the first needle, then down behind the gauge, and back up on to the second (and following) needle(s). Hold the gauge steady, and check that the distance between the needles and the gauge remains constant throughout. Beware of a tendency to gradually push the gauge closer to the needles, this will result in a lop-sided fringe.
5. Wrap all the needles in this manner.
6. Leaving the gauge in place, carefully knit one row across all the needles to secure the fringe.
7. Remove the gauge, taking care not to snag the fringe in the process.
8. Knit several rows (depending upon the length and closeness of the fringing), and repeat the process as many times as required.

Directions for Swatch 3

This example is knitted in a mixture of plain and mercerised cotton, available from both Texere Yarns and Many A Mickle. The fringe is made in a slub cotton.

1. Make a picot hem following the instructions for Swatch 1.
2. Knit 10 rows in black cotton.
3. Weight the knitting evenly across the full width of the row.
4. Make a fringe 3.5cm in depth, using the jade slub cotton over all the needles and knit one row in black cotton.
5. Repeat steps 3 — 4 inclusive, three times in all.
6. **Purl facing eyelet insert**
Knit 2 rows white cotton. Make eyelets on alternate needles. Knit 2 rows gold mercerised cotton. Knit 2 rows white cotton.
7. Turn the knitting, using waste yarn or the garter bar.
8. Knit approximately 15 rows of two-colour pattern knitting.
9. Turn the knitting and repeat Step 6.
10. Knit 10 rows of black stocking stitch.
11. Repeat Step 6.
12. Knit 10 rows in black cotton and make a fringe in jade slub cotton. Repeat this twice.
13. Repeat Step 6.
14. Turn the work and knit 15 rows of two-colour pattern.
15. Turn the work and repeat Step 6.

SWATCH 4

Swatch 4 is knitted in five contrasting colours of cotton:
Colour A black (Texere); Colour B white (Texere); Colour C gold mercerised cotton (Many A Mickle); Colour D turquoise plain cotton (Many A Mickle); Colour E jade slub cotton (Many A Mickle).

Directions

1. Cast on with waste yarn over 60 stitches and knit several rows.
2. Knit 10 rows A. Strip off with waste yarn (the knitting now begins and ends with waste yarn).
3. Starting at the right hand edge of the knitting, replace the first 6 stitches back on to the machine, and knit 40 rows B. Strip off with waste yarn. Continue this procedure, working in groups of 6 stitches across the full width of the knitting, at the same time alternating colours B, C and D.
4. Push forward 60 needles into WP and replace each strip, one by one, until all the strips are on the needles.
5. Remove all the waste yarn, other than the rows securing the initial row of knitting (from Step 1).
6. Knit 10 rows A.
7. Hook up all the stitches from row 1 (Step 2) on to corresponding needles. Knit one row to secure the two edges.
8. Knit 20 rows A. Strip off with waste yarn.
9. Repeat Step 3.
10. Push forward 60 needles into WP. Turn the knitting with the knit side of the black section facing, and the individual strips hanging forward.
11. Pick up the final row of black stitches on to 60 needles, and knit 1 row.
12. Pick up the stitches for each individual strip in turn and hook them on to corresponding needles (60 stitches in total).
13. Knit 1 row across all stitches.
14. The swatch is completed by alternating bands of purl facing eyelet insertions with knit facing two-colour pattern.

SWATCH 5

Swatch 5 develops the style of edging shown in Swatch 4, but this time using HP to knit the separate strips. The yarns used are a black cotton (Texere); orange, pink and turquoise slub cotton (Brockwell); fern mercerised cotton (also Brockwell) and a yellow silk (Texere).

Directions

1. Cast on over 60 stitches with waste yarn and knit several rows.
2. Knit 10 rows black cotton.
3. CAL. Set for HP. Push 50 needles at right into HP and knit 20 rows over remaining 10 stitches. Break off the yarn. Continue by knitting the next adjacent (and following) groups of 10 stitches in the same manner. Cancel HP. Knit 10 rows in black across all stitches. Hook up the stitches from the first row of knitting (after the waste yarn) on to corresponding needles and knit one row.
4. Knit 10 rows black cotton. Knit 2 rows in contrast colour.
5. Repeat Steps 3 and 4.
6. Repeat Step 3.
7. Knit 2 rows black.
8. Turn the knitting.
9. Using 2 strands yellow silk, 'e' wrap alternate needles. Knit 2 rows black cotton. Repeat twice.
10. Make an eyelet insertion as in previous samples.
11. Repeat Step 9 once only.
12. Knit 2 rows black cotton.
13. Turn the knitting.
14. Set the machine for two-colour patterned knitting. Knit one complete section of pattern.
15. The swatch is completed by making a tassel around each separate looped strip on the border section. I have used four strands of thick silk to contrast in colour and texture against the cotton and to add a touch of luxury to the design. This principle has been extended in Sample 6, where beads and tassels combine with eyelet insertions.

SWATCH 6

1. Knit a picot hem in black cotton.
2. Knit 10 rows black cotton.
3. Make a row of tassels. Each tassel is made from 2 x 20cm lengths of silk and worked over pairs of needles.
4. Knit 10 rows black cotton and repeat Step 3.
5. Knit 4 rows black cotton.
6. 'e' wrap alternate needles with thick yellow silk (2 stranded) and knit 2 rows. Repeat twice.
7. (Bead row). First thread the beads on to a long length of black cotton. 'e' wrap 4 needles with black cotton only. Miss one needle and let the first bead sit loosely below the needle. Repeat this procedure across the row. Push all needles out into HP and manually knit off the row with a separate end of yarn.

Note: if smaller beads are used, it is sometimes possible to knit the row automatically, if the carriage can clear the beads.

8. Work an eyelet insertion as before, and strip off on to waste yarn.
9. The swatch is completed with bands of two-colour patterned knitting, contrasting with hand wrapped weaving.

Swatches 7 and 8 develop the methods outlined in the previous experiments. Tassels and fringes are made from twisted and crochet lengths of yarn. Beading, plaiting and knotted or twisted hand-spun yarns could also be used in this context.

The weave insertion in **Swatch 7** shows a vertical weaving technique. Selected needles (for example every fifth needle) are hand wrapped using a separate end of yarn for each vertical column of weaving. The weaving yarn is tied on to the needle on the first row and allowed to hang in front of the knitting until required. Hand wrapped weaving can give a richness of texture which almost has the appearance of hand embroidery.

Swatch 8 demonstrates the use of multi-coloured crochet chains used in the fringing and the hand wrapped weaving. Hand stitching can add yet another dimension to patterned or textured knitting. It is, of course, possible to use thicker or more textured yarns than would normally be suitable for the fine gauge machine. Speciality yarns and fibres, such as silks, can be introduced as highlights giving a touch of luxury without costing the earth!

Experiment with yarns for both functional and decorative aims. For example, slub and textured yarns tend to be more successful as fringing. They have less tendency to pull out from their backgrounds. Introduce cut lengths of suede and leather, or ribbon — maybe woven between eyelets — or used to make fringes and tassels.

SIZES

To suit bust 86-91[96-101:106-111]cm. Finished measurement 103[117:121]cm.

Length 66.5[68.5:70.5]cm.

Sleeve seam 14[15:15.5]cm.

Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Worth Knitting Florida.

1 x 640g cone in each of MC, A and B. *Note:* Only approx 100g of B required. 2-2.5mm crochet hook.

MAIN TENSION

33 sts and 40 rows to 10cm measured over patt B, using 2 ends of yarn together throughout and after washing, drying and steam pressing (tension dial approx 7).

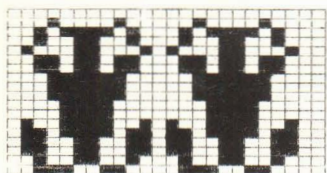Tension must be matched exactly before starting garment.
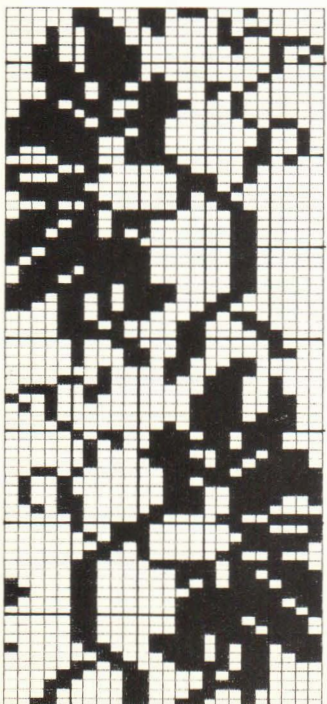
ABBREVIATIONS

See page 44.

NOTE

Knit side is used as right side. Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD A

PUNCHCARD B

# Lady's Fair Isle Short Sleeved Tunic

Illustrated on page 65

MACHINES: *These instructions are written for standard gauge punchcard or electronic machines*
YARN: *Worth Knitting Florida 3/14s Cotton*
FIBRE CONTENT: *100% Combed Cotton*
COLOUR: *We used Olive Shade 12 (MC), Maize Shade 24 (A) and Caramel Shade 14 (B)*
STOCKISTS: *To obtain this yarn, please write to Worth Knitting, Silvercrest House, Wesley Road, Armley, Leeds LS12 1UH*
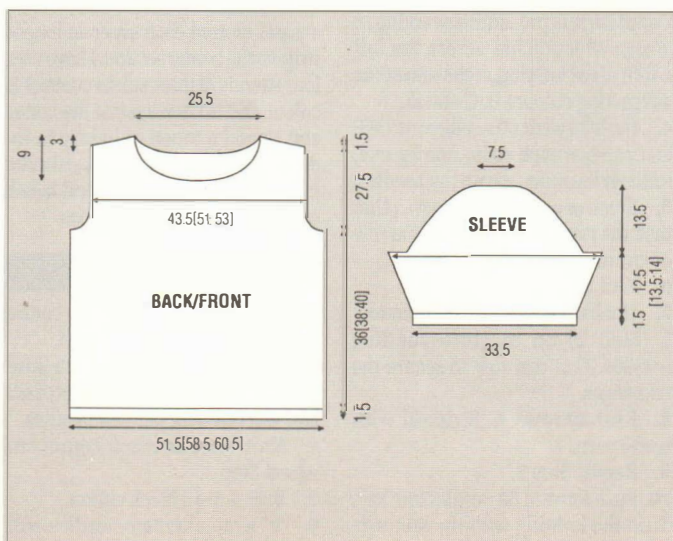
PUNCHCARD PATTERN

Punch cards A and B, mark mylar sheets or program patts before starting to knit.

Electronic machines: Pattern A looks especially nice if two stitches are left between flowers, so modify design if desired.

Only mark/program patt B once as you can use the pattern variation button to reverse the design.

PATTERN NOTE

PATTERN A: Colour sequence worked thus:

Using B, K2 rows. Using A, K1 row. Insert punchcard A and lock/program patt on first row. Set carr to select/memorise for patt and K1 row. Release punchcard and set carr for Fair Isle. Using A in feeder 1/A throughout, change cols in Feeder B thus:

Using MC, K4 rows.

Using B, K13 rows.

Set carr for st st and using A, K2 rows.

Using B, K2 rows.

PATTERN B: Insert punchcard B and lock/program patt on first row. Set carr to select/memorise for patt and K1 row. Release punchcard and set carr for Fair Isle using MC in feeder 1/A and B in feeder 2/B throughout.

Electronic machines: If only one flower has been marked/programmed, remember to use variation switch to alternate direction at the end of each pattern repeat.

BACK

Push 170[194:200] Ns to WP. Using WY and MT, cast on and K a few rows ending CAR. Using MC and MT-1, K6 rows. Turn a hem by picking up loops of first row worked in MC and hang evenly along the row.

Set RC at 000. Using MC and MT, K6 rows. Work patt A (see patt note). When patt complete, using MC, K3 rows. Work patt B (see patt note) throughout**. K until RC shows 144[152:160].

SHAPE ARMHOLES

Cast off 7 sts at beg of next 2 rows. Cast off 4 sts at beg of next 2 rows. Dec 1 st at each end of next 2 rows. 144[168:174] sts. K until RC shows 252[260:268].

SHAPE NECK

Using a separate piece of MC, cast off 70 sts at centre. Note patt row. Using nylon cord, K 37[49:52] sts at L by hand, taking Ns down to NWP. Cont on rem sts at R for first side. Dec 1 st at neck edge on next 7 rows, *at the same time* when RC shows 254[262:270]

SHAPE SHOULDER

Cast off 10[14:15] sts at beg of next

Lady's Garter Stitch Trimmed Top

Illustrated on page 66

and every foll alt row 3 times in all. CAR. Reset patt to noted row. Unravel nylon cord from sts at L bringing Ns down to WP. Set carr to select/memorise without K (part/slip/empty) and take to L. Reset RC at 252[260:268]. Release punchcard and work L side to correspond with R.

FRONT

Work as given for back until RC shows 228[236:244].

SHAPE NECK

Using a separate piece of MC, cast off 50 sts at centre. Note patt row. Using nylon cord, K sts at L by hand, taking Ns down to NWP. Cont on rem sts at R for first side. K1 row. Cast off 2 sts at neck edge on next and every foll alt row 6 times in all, K 1 row. Dec 1 st at neck edge on next and every foll alt row 5 times in all. K until RC shows 254[262:270]. 30[42:45] sts.

SHAPE SHOULDER

Cast off 10[14:15] sts at beg of next and every foll alt row 3 times in all. CAR. Unravel nylon cord from sts at L bringing Ns down to WP. Reset patt to noted row and lock. Set carr to select/memorise without K (part/slip/empty) and take to L. Reset RC at 228[236:244]. Release card and set carr for Fair Isle and work L side to correspond with R.

SLEEVES

Push 110 Ns to WP. Using WY and MT, cast on and K a few rows ending CAR. Work patt as given for back to **. At the same time, when RC shows 0[4:6] inc 1 st at each end of next and every foll alt row 25 times in all. 160 sts. K

until RC shows 50[54:56].

SHAPE TOP

Cast off 7 sts at beg of next 2 rows. Cast off 4 sts at beg of next 2 rows. 138 sts. Dec 1 st at each end of next 42 rows. Cast off 3 sts at each end of next 4 rows. Cast off 4 sts at beg of next 2 rows. Cast off 5 sts at beg of next 2 rows. Cast off rem 24 sts.

INTERIM MAKE UP

Wash pieces, block to correct measurements and leave to dry. Join right shoulder seam.

NECKBAND

Push 160 Ns to WP. Using WY and MT, cast on and K a few rows ending CAR. Using T4● throughout, work patt A (see patt note). Continue in st st, MC and T4 throughout. K25 rows. Turn a hem by picking up loops of first row worked in MC and hang evenly along the row. Using MT, K1 row. With wrong side facing, pick up sts around neckline and hang evenly along the row. K1 row and cast off loosely (i.e. around gate pegs).
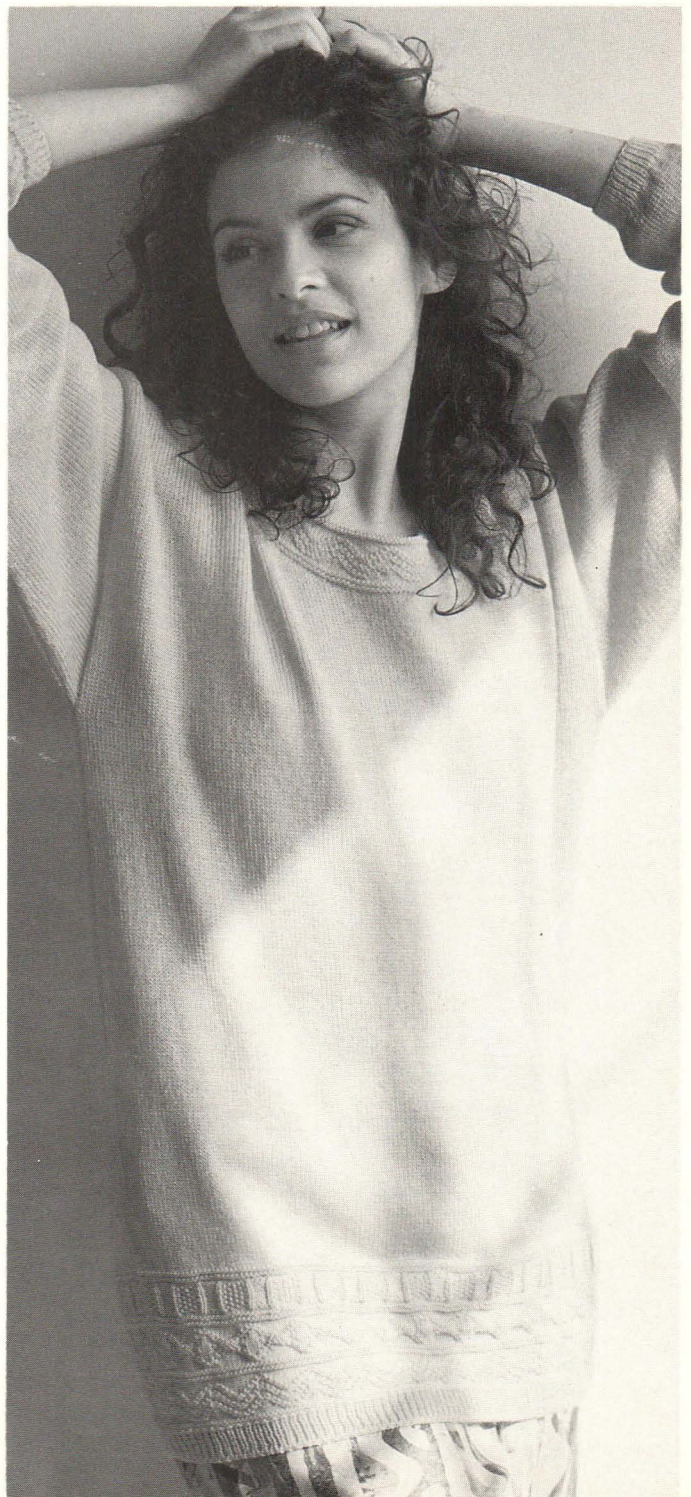
TO MAKE UP

Join left shoulder seam. Set in sleeves. Join side and sleeve seams. Add crochet edge around bottom and sleeve edges thus.

1st Row: Using MC , work 1 double crochet (dc) into each st.
2nd Row: 1 chain (ch), *3dc into next st, miss 3 sts, 5 treble crochet in next st, miss 3 sts*.
Rep from * to * to end.
Give final steam press.

SIZES

To suit bust 86[91:96:102:107]cm.
Finished measurement 101[107:112:117:122]cm.
Length 69[70:72:73:74]cm.
Sleeve seam 49[47.5:46.5:45.5:44.5]cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Bonnie's Sable Crepe.
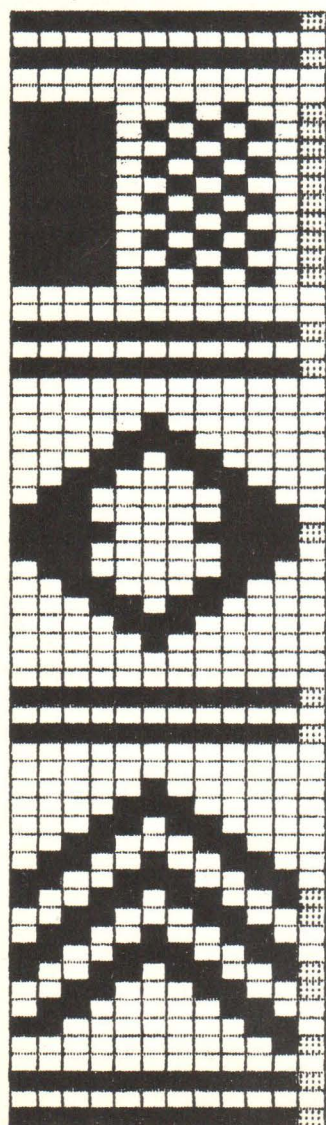1[1:1:2:2] x 500g cone in MC.·

MAIN TENSION

33 sts and 59 rows to 10cm measured over garter stitch (tension dial approx 5).
33 sts and 44 rows to 10cm measured over st st (tension dial approx 6 = MT)
Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 44.

NOTE

Knit side is used as right side.
Measurements given are those of

finished garment and should not be used to measure work on the machine.

PUNCHCARD/MYLAR SHEET PATTERN

Punch card from full 12 stitch chart (repeat twice across) before starting to knit.
Mark mylar sheet for 11 st repeat (work from L of chart and ignore last lighter shaded marks on stitch 12).

PATTERN NOTE

Set garter carriage to knit 61 rows for bottom edge of garment and 24 rows only for neckband.

SPECIAL NOTE

Garment originally designed solely for electronic machines. However, we have given an adaptation for 24 stitch punch-card machines. Any mismatch of border pattern on the body would scarcely be noticeable, however, there may be a slight mismatch of pattern on the neck-band. If desired, an alternative garter stitch border could be substituted where a mismatch would not happen (like stripes of 'plain' garter stitch), or where it would hardly be noticeable (such as a moss stitch or elongated moss stitch).

BACK AND FRONT ALIKE

With RB in position set machine for 1x1 rib. Push 84[89:91:95:100] Ns at L and 83[88:90:94:99] Ns at R of centre '0'

on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. 167[177:181:189:199] Ns. CAR. Using MC, cast on and K3 tubular rows. Using MT-2●●/MT-2●●, K9 rows. Transfer sts to MB. Inc 1 st at R. 168[178:182:190:200] sts.
Set RC at 000. Remove main carr and replace with garter carr at L. Insert punch-card/program patt (see patt note) and using T5, work the 61 row border. Replace garter carr with main carr.
Set RC at 000. Using MT, K until RC shows 148. Place a marker at each edge. Set RC at 000. K until RC shows 40[42:50:56:62].

SHAPE NECK

Using nylon cord, K 93[98:100:104:109] sts at L by hand taking Ns down to NWP. Continue over rem 75[80:82:86:91] sts at R for first side. K2 rows. Set carr for HP and always taking the yarn around the first inside N in HP, push 6 Ns at neck edge to HP on next row, K1 row. Push 4 Ns at neck edge to HP on next row, K1 row. Push 3 Ns at neck edge to HP on next row, K1 row. Push 2 Ns at neck edge to HP on next row, K1 row. Push 1 N at neck edge to HP on next and every foll alt row 21 times in all. 39[44:46:50:55] sts. K until RC shows 100[104:110:116:122]. WK. CAL. Reset RC at 40[42:50:56:62]. Unravel nylon cord over 75[80:82:86:91] Ns nearest carr, bringing Ns down to WP. Work to correspond with first side.

Unravel nylon cord (which remains on centre 18 Ns) bringing Ns down to WP. 90 sts inc those in HP. Push 8 Ns at each edge to WP. Pick up 8 sts each side of neck, from straight rows and hang evenly on to edge empty Ns. 106 sts. Set carr so HP Ns will K and using MC and MT, K1 row. WK.

JOIN SHOULDER SEAMS

Push 39[44:46:50:55] Ns to WP. With rightside facing, pick up sts from below WY on right shoulder and hang on to empty Ns. Remove WY and push sts behind latches. With wrong side facing, pick up sts from below WY on corre-sponding right shoulder and hang evenly along the row. Remove WY, leave sts in front of latches. Manually pull one set of sts through the other. Cast of loosely.

NECKBAND
Work·two pieces alike

Push 106 Ns to WP. With wrong side facing, pick up sts from below WY at backneck. Remove WY. Inc 1 st at each end. 108 sts.
Set RC at 000. Using garter carriage, programmed to K patt (see patt note), T5, K3 rows. Reduce T by one dot on next and every foll 3rd row 8 times in all. RC shows 24. Replace garter carr with main carr. Using T4●, K3 rows. Increase T by one dot on next and every foll 3rd row 5 times in all. Cast off loosely.
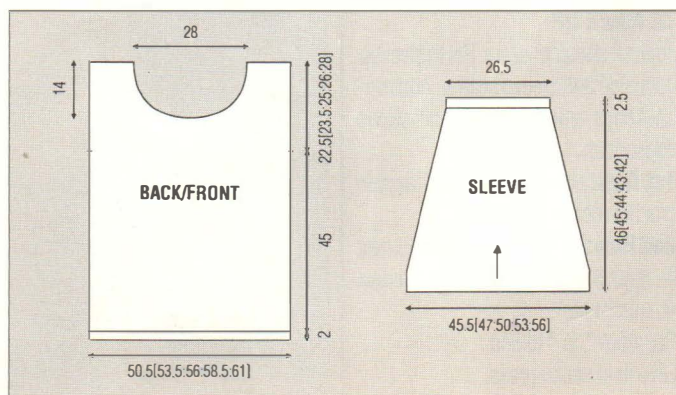
SLEEVES
Knitted downwards

Push 148[156:166:174:182] Ns to WP. With wrong side facing, pick up side edge between markers and hang evenly on to Ns. Bring all Ns forward. RC000. Using MC and MT, K14[14:15:10:15] rows. Dec 1 st ff at each end of next and every foll 6th[6th:5th:4th:4th] row 31[7:15:44:23] times iıı all. K0[4:3:0:2] rows. Dec 1 st ff at each end of next and every foll 0[5th:4th:0:3rd] row 0[28:25:0:25] times in all. 86 sts. K until RC shows 200[196:190:186:182]. WK.

SHAPE CUFFS

With RB in position set machine for 1x1 rib. Transfer sts for 1x1 rib. Insert comb and weight evenly. Using T1●●/1●●, K12 rows. WK.

TO MAKE UP

Block and lightly steam pieces to cor-rect measurements. Bind off cuffs, graft-ing sts together. Join side and sleeve seams. Join neckband seam. Fold band in half and slipstitch to inside.

BACK/FRONT

28
14
22.5[23.5:25:26:28]
45
50.5[53.5:56:58.5:61]
2

SLEEVE

26.5
2.5
46[45:44:43:42]
45.5[47:50:53:56]

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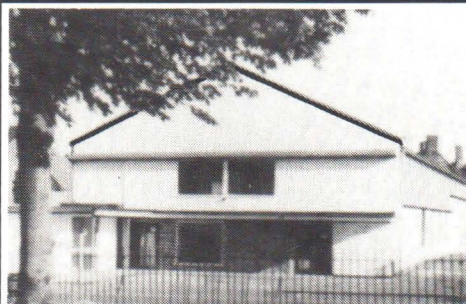
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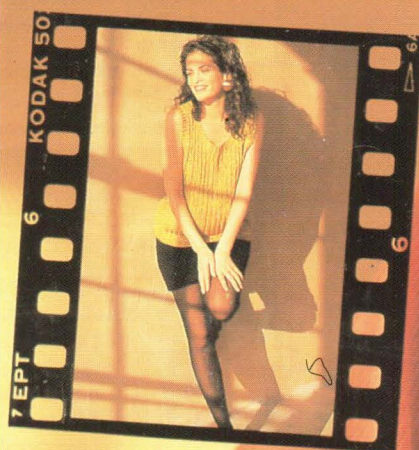## TO ADVERTISE ON THESE PAGES TELEPHONE
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